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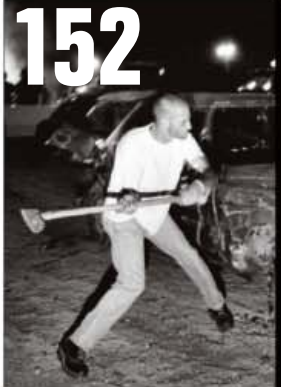

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Cover: Greg Neumaier placed the Nikon D200 on a rubber floor mat that he had painted gold, then gelled his three studio strobes for an extra golden glow. He used a Hasselblad 555 ELD with 60mm wide-angle lens and Phase One H 20 digital back.

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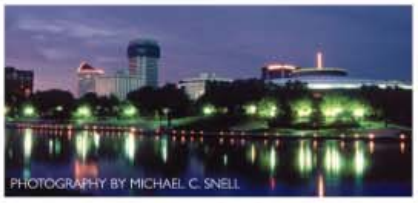

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LETTERS

THE WAIT HOUSE

I liked the article on Associated Press photographer Susan Walsh ("So, You Want To Be A White House Photographer?" November 2005). Shooting for a newspaper in Hinesville, Georgia, I've joined the White House press corps on my business trips to Washington. (Notice all the photogs in this shot of House Speaker J. Dennis Hastert and Senator Bill Frist in the White House driveway.)

While there, I've seen some of the most recognizable faces in America, but the many hours of waiting for something to happen can be very boring. Most of the time is spent just nodding off or snacking. Trust me, the Press Room wasn't designed for comfort, and it's often filled with tourists who want to get their picture taken under the White House crest.

Still, it's an interesting place to work and I always look forward to being there just in case a major story breaks. *Lewis Levine, Allenhurst, GA*

PHOTO BY LEWIS LEVINE

See pretty camera

Bryan Peterson's technique of moving the camera during the shot ("Twist and Shoot," August 2005) is similar to one I used to get a different angle on baby photos. I shot this one of my son Arden when he was about four months old. After setting a slow (about 1 sec) shutter speed, I spun my Nikon N80 with a 50mm Nikkor. I used the self-timer to set it off, since my hand was busy rotating.

PHOTO (BABY) BY MICHAEL KOLODNER

Michael Kolodner
Erdenheim, PA

Steal this idea

With digital cameras becoming so sophisticated, it should be easy to add a security-code feature. You'd have to punch in an alphanumeric code for the camera to work. This would prevent stolen cameras from being used or sold. *Michael Kisver*
Jericho, NY

Ain't myth behaving

Dan Richards' "What's Up With Perspective?" (October 2005) hit the nail on the head. Now he needs to demolish another widely held myth that wide-angle lenses have greater depth of field than telephotos. As Dan can attest, a 100mm lens at 100 feet from the subject has the same depth of field as a 20mm lens at 20 feet from the subject. In other words, for the same image size at the focal plane (film or sensor), all lenses have the same depth of field. As he says, it's image size and distance that matter, not focal length. *Jim Somberg*
Laguna Niguel, CA

You asked for it—see page 151.

Reality check

Every photo in the October 2005 issue's "Your Best Shot" had some degree of alteration or augmentation. For the sake of a level playing field, maybe you should have an "unaltered photos" category. Yes, I know, even Ansel Adams "refined" his final prints to get just what he wanted. But it seems that now photographic excellence depends more on Photoshop skills than on camera skills. *Ross Jesswein*
Grants Pass, OR

...great and memorable images are made by the computer between the ears of the photographer, not the one in the camera.... *R.L. Miller*
Elizabethtown, PA

I have finally figured out the difference between digital and film: the people who use a digital camera are picture-takers; the people who use film are photographers. *Bill Marley*
Vernon, CT

Whew! Are we glad that's finally settled!

Inspired purchase

Even though I don't photograph houses, I thought the article "SOLD!" (November 2005) was great. It gave me tips that I can use for other types of photos. I went right out and bought a perspective-control (PC) lens. *David Defoe*
Bay City, MI

Crack to the future

I find your "Letters" section most interesting. The best part is your comments (or should I say wisecracks?), which often have me laughing for a while. I am sure you will wisecrack on this letter, too; but being a sport, I promise not to cancel my subscription, which runs to September 2006. *K. Ashok Kumar*
Madhapur, Hyderabad, India

Thanks, Ashok. You've given us so much to look forward to in October.

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BY JOHN OWENS

Shutter Lag

Stop waiting for photos to happen. Go make them!

CONTRIBUTING EDITOR BRYAN F. Peterson is one heck of a photographer, teacher, and writer. That's clear from his many how-to articles and his three books. But I also find Bryan to be a great inspiration, catalyst, and photographic kick in the butt, who is always prodding his students, readers, and friends to "get out and shoot!"

And one of the best ways to make sure you do that is to have an assignment. Even if it's self-assigned, like Bryan's "Red Ball Photos."

"A project gives you a reason to get up in the morning and go and shoot," he says. "It also makes you think."

This project started capriciously a year ago in an Old Navy store in Manhattan, where Bryan saw a bin of red-and-white basketballs. "I thought it would be fun to take one of those balls and give it a little personality by putting it in situations where you'd never expect to see it."

So he bought two (one as a backup), and over the past 12 months has toted the ball wherever his photography has taken him—Seattle, Dubai, Venice, Tuscany, and all over France—and on each trip, he's carved out a little time to photograph the ball.

Though the project was born of whimsy, Bryan set high standards for himself. In each shot he wanted the presence of the ball to be "an absolute surprise." He also required that in many cases the ball be in motion, and that the effects be done in-camera (in this case, a Nikon D2x). "A slow shutter speed? Not always," he says. "If I throw the ball hard enough, I can shoot up to 1/500 sec and still show motion."

Over the years, Bryan has undertaken various photo projects just for the creative exercise—subjects ranging from reflections to hands to other balls—but none have taken off like this one.

"The ball in these pictures is an independent individual. It's animated like it's a person," he gushes. "There's a certain bratty cheerfulness to it, like a four-year-old kid discovering the world and having the time of his life."

Some of these ebullient ball shots found their way into Bryan's new book, *Understanding Digital Photography* (Amphoto, $25), and into another he's preparing on the creative use of shutter speed, to be published in late 2006. But, Bryan says, that's just the beginning. He's talking to publishers about a red-ball book. And he speaks enthusiastically of having a red ball show in a gallery... shooting the ball with celebrities... photographing it in an operating room...getting it a cameo in a movie.

Whatever comes of all this, Bryan certainly has gotten a lot of fun, creativity, and good pictures out of the project. All things he wouldn't have gotten if he'd never given himself the assignment.

Inspired to assign yourself a project? Just about any noun will do. Fire hydrants. Basset hounds. Smiles. Garden gnomes. Roller coasters. Whatever. Need more ideas or encouragement? Go to the Reader Gallery in the Forums at www.POPPHOTO.com. There, your fellow photographers post projects and assignments. It would be wonderful to see some of your work on the site.

Enough planning your photography. Make yourself do what you love to do. Get out and shoot! As Bryan Peterson proves, if you put energy and creativity into a project, you will—pardon the pun—have a ball...and perhaps a lot more.

JUST SHOOT IT: Bryan Peterson's basketball is a well-traveled subject—stealing scenes from the Brooklyn Bridge to the lavender fields of France. Why red and white? It's bright, and the two-tone color scheme shows motion better than a single color.

PHOTOS (3) BY BRYAN F. PETERSON

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WATCH OUT FOR THAT SPIRE!

Vincent Laforet has been shooting for the *New York Times* for the past six years, and now that he's become its first contract photographer, he can pursue all kinds of other projects. He'll continue to focus on his aerial work, some of the most interesting, creative, and artistic in the genre. Only 30 years old, he and four *Times* staff photographers shared the 2002 Pulitzer Prize in Feature Photography for their coverage of the conflict in Afghanistan and Pakistan.

Q WHAT INSPIRED THIS PICTURE? It was a shoot for an ad, and the idea was to get a unique angle or picture of the city. I wanted to use the sunset light, but the weather was terrible. By the time we got good weather, it was the day before the deadline. Then, when we did get up, an overzealous air-traffic controller told the pilot we couldn't even get near Manhattan, so we had to land and almost cancelled the shoot. By the time we did get clearance the sun was almost gone.

My thought was: What do I know I can get when I have maybe five minutes of light? Because the Chrysler Building is one of the tallest around, it casts a tremendous shadow, and its crown is the only thing that ends up being lit. It was a last-minute decision. You can't give up, and you can't give in. I used the fact that almost all of the city was in shadow, letting the natural shades and geography emphasize the crown of the building.

Q WHAT DID YOU USE TO SHOOT THIS PHOTO? The Canon EOS 1Ds Mark II, at ISO 200. I shoot everything in manual—I always have. Especially for that picture. If I had shot it in automatic, the camera would have overexposed the highlights and opened up the shadows too much. I knew that I wanted the shadows to be dark.

Q ANY MANIPULATION AFTER THE FACT? The file is pretty close to being untouched. I add a little saturation, a little contrast. I shoot in RAW. Back when I was shooting only for newspapers, I was shooting in JPEG only, because your final product is newsprint. As a photographer, I will do everything I possibly can to never shoot JPEGs again. I want the highest-quality file I can get.

Q DO YOU HAVE ANY ADVICE FOR PHOTOGRAPHERS WHO WANT TO SHOOT FROM HELICOPTERS? Safety first—that's really important. I try not to change lenses in the helicopter. I have three bodies with three lenses that I keep strapped to my belt. The worst possible thing would be to drop something.

© Vincent Laforet

CONTACT SHEET

Wirelessly,
from shutter click

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HOW TO

Flashless & Flattering

THE ONLY THING MORE ANNOYING than your flash going off in people's faces at a dimly lit party is the pictures you get from it. Get real: You're not going to get flattering, warm, candid pictures of your friends and family when you're bothering them. The solution? Turn off the flash! Most point-and-shoots are capable of shutter speeds longer than you might think, and more and more now have optical image stabilization. Here are some tips to get better shots in the dark: ❶ **BRACE YOURSELF.** Hold your elbows tight next to your sides and hold your breath, or lean against a door to get steady. ❷ **GET YOUR SUBJECTS TO HOLD STILL!** Yes, they can stay in one place for half a second. ❸ **SET THE WHITE BALANCE YOURSELF.** If you don't like the warm tones that often show up in night shots under incandescent light when you use auto, manually set the white balance to tungsten. ❹ **TOO MUCH NOISE?** Convert to black-and-white (see below). What used to be discoloration will look like grain, and your shot will go from messed-up to artistic in seconds.

Dollars for Downloads

CAN YOU MAKE MONEY BY selling your photos for pocket change? Yes, if you sell each one enough times. That's the thinking behind web-based stock-photo sites. Among the latest is www.fotolia.com.

Sort of an iTunes Music Store for pictures, this site lets designers and publishers buy images for $1 apiece to use on the web or $2 each for print use. It's a far cry from the $200 or more that traditional stock agencies charge. So what's in it for photographers? Simplicity and volume, according to Fotolia President Oleg Tschetzoff: "It's a way to sell all over the world overnight."

Just upload your images, assure the agency you have rights to them, and after being cleared by their staff or your fellow Fotolia members, the shots will be posted in a sophisticated five-language index system that helps buyers find exactly what they're looking for. Buyers pay with credit cards or Paypal and download the images. The photographer gets half the proceeds.

fotolia
Source of Inspiration

Malibu on the Lawn

FOR ANY PHOTO-OBSESSIVE, the George Eastman House in Rochester, NY, is a must-visit destination. The world's oldest photography museum, it lets you look at almost every camera you've ever (or never) owned and peruse photographs from a vast archive of vintage prints. There's also a replica of a giant taxidermied elephant head that the founder of Kodak killed on safari. This winter, on its undoubtedly snow-covered front lawn and (plowed) walkway, the Eastman House will install 19 giant images from the contemporary photographer Robert Weingarten's "6:30 AM" series–pictures of Santa Monica Bay in Malibu, CA, that he took from the same position each day. The photographer and the museum's director collaborated on the presentation, encasing the photos in water-resistant acrylic and preparing to set them on posts buried in the ground before it froze. On view from January 14 until February 12, 2006, these colorful images will stand in beautiful and stark contrast to the gray-and-white Rochester winter. To find out how to visit: www.eastmanhouse.org.

© Robert Weingarten

GET OUT OF JAIL FREE CARD

PHOTOSHOP HAS SPAWNED much nefarious trickery over the years, but never have we found a more optimistic use of the powerful image editor than with Photos Beyond the Wall. If you can't go on vacation with the one you love because your loved one is in prison, the next best thing is a picture of the two of you in a tropical paradise, however imaginary. This ingenious service will take pictures of you and your incarcerated significant other out of the depressing prison visiting room and composite you into a preferable scene. Pose in a gazebo, show off your new (fantasy) Mercedes, or relax in a cozy winter ski lodge. In about a month, you'll go from being up the river to lounging by the water. Check out www.friendsbeyondthewall.com/pbtw/photos.html for more information.

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WE WANT TO SEE YOUR PHOTOS. Artistic, wild, funny....whatever you've got. And however you got them—even camera-phone shots count! **E-MAIL YOUR ENTRIES** to the POPULAR PHOTOGRAPHY & IMAGING College Photo Contest, and they'll be posted on the POP PHOTO web site. Each week, readers will vote for the top shot, and that student receives a Sony digital camera, such as the Cyber-shot DSC-W7. This 7.2MP Sony has a 2.5-inch LCD and lists for $399.95. **WE'RE GIVING AWAY CAMERAS UNTIL THE END OF MAY! FOR RULES AND ENTRY INFO, GO TO WWW.POPPHOTO.COM.**

NOT A STUDENT? YOU CAN STILL BROWSE THE ENTRIES AND VOTE FOR EACH WEEK'S WINNER. NO PURCHASE NECESSARY.

Aperture:

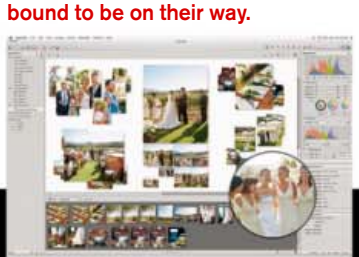
Apple Steps Up

WE WERE EXCITED, though somewhat skeptical, when we heard that Apple was jumping into high-end photographic software with the $500 Aperture. To understand the program, imagine a world where a RAW file never needs to be converted to enable you to work with it like a JPEG. In Aperture, you can sort, select, organize, and fix RAW files, but it will make the conversion only when you need to output as another file type—the fixes are nondestructive sets of instructions applied to the RAW file's display.

There are lots of other sweet features, and a few bring us happily back to our days editing slides on a light table. You can automatically stack sets of images taken within a designated time frame, line them up for full-screen comparison, and pull out a virtual loupe for hi-res magnification. There's a free-form light table where you can try out images next to each other, and if you like a set, draw a box around it to print, e-mail, or upload to the web.

Right now, if you wanted to do everything you can do with Aperture, you'd need a bunch of programs. Apple swears it's not trying to compete with Adobe Photoshop, but admits its developers watched photographers retouch and included their most-used fixes.

Aperture requires an Apple computer with the latest RAW-ready OS, and if it succeeds in seducing professional photographers, an Apple computer will be as much a pro necessity as a big memory card. If PC users aren't ready to make the switch, they'll just have to wait for the scores of imitators that are bound to be on their way.



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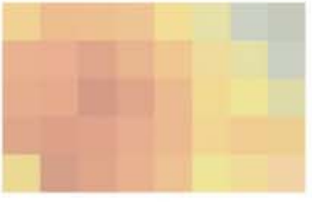
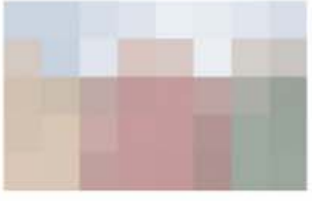
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Image above with AF18-200mm @ 18mm; below left with SP AF11-18mm @ 11mm; below right with AF18-200mm @ 200mm

AF18-200mm F/3.5-6.3 XR Di II **LD Aspherical [IF]** MACRO

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JUSTOUT

POD IS IN THE DETAILS

For years, we've been using bean bags as a pinch substitute for tripods. But they don't work very well with super-slim compacts (go ahead, try to make a 0.8-inch-thick camera stand up straight). Introducing THE pod (trademarked capitalization): a bean bag with a tripod screw. Just like a traditional bean bag, this one molds to fit on irregular surfaces, offers ample support in most conditions, and fits in a jacket pocket. But this little guy also packs a ¼-inch universal screw and a Velcro tab to fully secure your camera. THE pod is available with either a center or off-center tripod socket, ranges in price from $13.50 to $15 (street), and, according to the web site, doesn't require batteries or technical support. (THE pod; www.bogenimaging.us; 416-593-0256)

PHOTO BY ROSARIO ZARCARO

BEHIND THE SCENES

Maybe your Phish-loving sister wants the background for the family portrait to match her tie-dyed wardrobe—or maybe you just want a splash of color to spice up your pictures. Adorama provides the perfect muslin background for any setting with the new Belle Drape series, which comes in 16 solid colors and a variety of vibrant patterns. Sized at 10x12 or 10x24 feet, each drape has a 4-inch hemmed loop at the top, which makes it quick and easy to set up. And with prices ranging from $40 to $160 (street), you don't have to break the bank to have backgrounds from wild to mild on hand. (Adorama; www.adorama.com; 800-223-2500)

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REPLICATING READER

Just about every computer accessory connects to your computer via USB connector. The problem is, eventually, you run out of USB ports, especially on laptops. Kensington's new PocketHub Media Center card reader ($50 street) does its part to ease the USB overload with three extra Hi-Speed USB 2.0 ports. Up front are four slots that accept up to 15 different types of memory cards. Now you won't have to unplug your USB-powered coffee warmer every time you want to download some images. (Kensington; www.kensington.com; 800-535-4242)

SURVIVOR STARTER KIT

Want to disappear into the wild for a few days, or at least until the relatives go home? Go prepared—with a well-stocked compact backpack, like Tamrac's new 5547 Adventure 7 ($80 street). Built to house all your basic shooting necessities, the backpack has a foam-padded lower compartment sized for a pro-level SLR, flash, and four or five lenses. It also has an upper compartment ample enough for plenty of food and water, mesh side pockets for accessories, and a weather flap. The perfect accomplice for any photographer planning to run away from home. (Tamrac; www.tamrac.com; 800-662-0717)

PHOTO BY ROSARIO ZARCARO

JUST ADD CAMERA

Davis & Sanford's SwitchKit ($35 street) tripod accessory kit includes just about everything you need for a day's shooting. Sure, the aluminum tripod isn't carbon fiber or some other sexy material, but the mini 'pod is solid, fits neatly into the big tripod's handle, and can be removed and used with another full-sized 'pod. The bag is what really caught our attention. It has one compartment for camera gear and another for the tripod. And if you decide to leave the big tripod at home, you can fold that compartment down and just use the other. (Tiffen Company; www.tiffen.com; 631-273-2500)

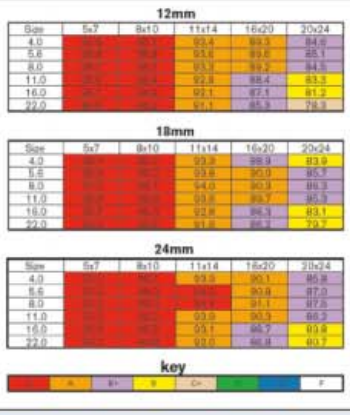
GET A GRIP

Are your wrists throbbing from shooting lots of verticals? If you own a Nikon D50 or D70, Hoodman comes to the rescue with a new vertical shutter release—the PowerGrip ($159 street). This detachable grip not only puts the shutter button on the top while the camera's on its side, it also serves as a battery pack, which nearly doubles your shots between fill-ups. (Hoodman; www.hoodmanusa.com; 800-818-3946)

Tokina

Get A Super-Wide View on Winter

Subjective Quality Factor



CONCLUSION: Superb performance at a great price. Highly recommended.

" Less expensive by far than Nikon's or Sigma's 12–24mm, Tokina's optical quality is unsurpassed."

Popular Photography lens test article published April 2005

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Wild Things

10 pointers for perfect portraits

TEXT AND PHOTOS BY TIM FITZHARRIS

MAKING WILDLIFE PORtraits is not as simple as pointing a long lens at an animal and hitting the shutter button. Many interdependent factors contribute to the success of any image; here are 10 picture power points that I use to stay on track while shooting. Seldom will you be able to incorporate all of them in one image, but the more, the better. With a bit of practice, these can become second nature to your own shooting regime.

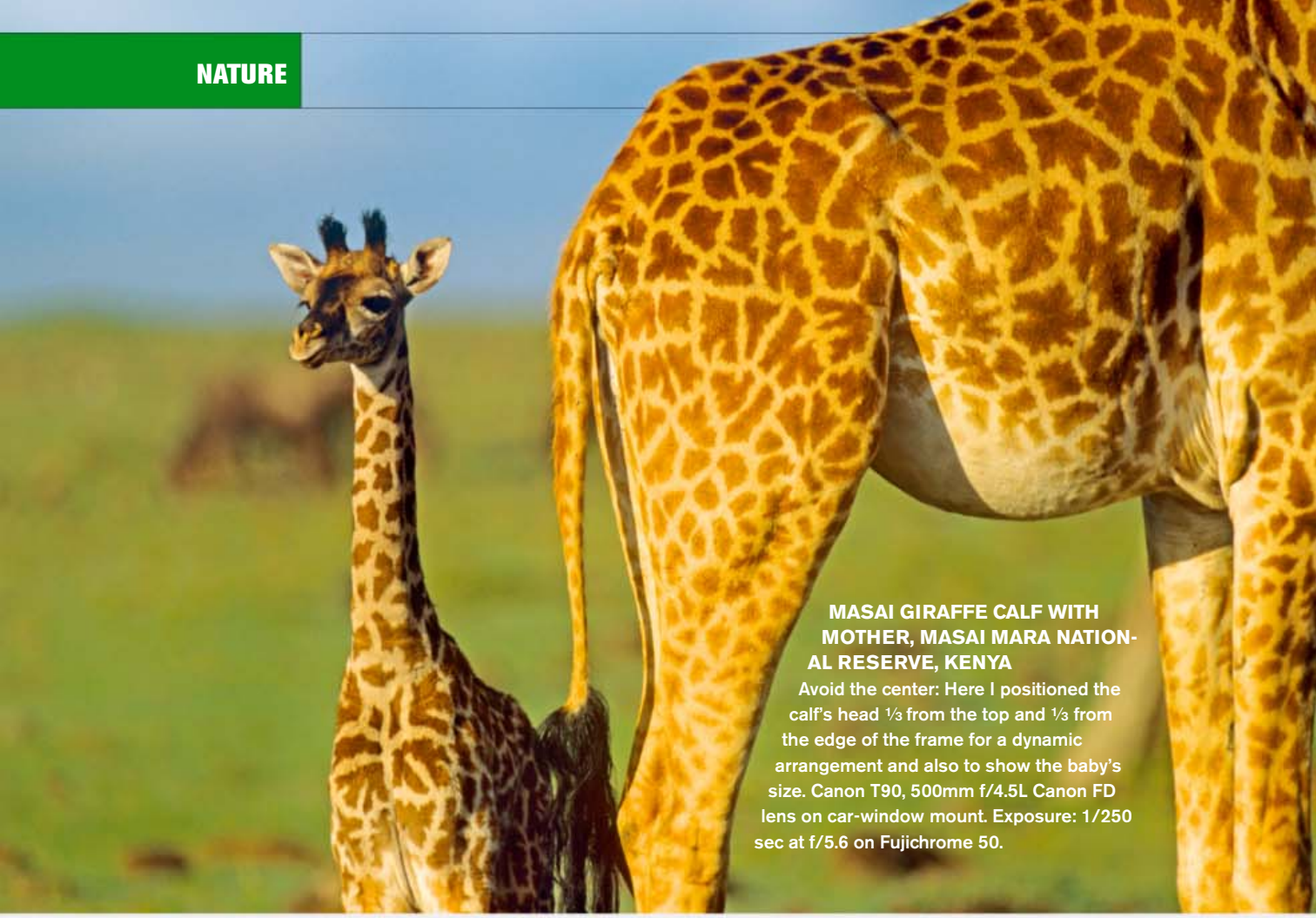
1 SUBJECT SIZE: Subject size is controlled by the power of the lens (about 500mm is best for most animals) and the camera-to-subject distance. A good rule of thumb: Apply enough magnification to let you easily distinguish the irises of its eyes.

2 SUBJECT PLACEMENT: To avoid static compositions, position the subject's head out of the center of the frame. If you frame the head tightly, take the same approach to the eyes. For animals in profile, fix the angle to provide a comfortable space for the subject to look into.

3 SELECTIVE FOCUS: Shoot at large aperture (within a stop or two of maximum) to produce shallow depth of field and allow selective focus on key elements of the composition.

4 ANIMAL EYES: Clear presentation of the eye is a fundamental component of nearly every

YAWNING CHEETAH, HWANGE NATIONAL PARK, ZIMBABWE
Learn behavior: Big cats clean themselves after eating by licking their fur, followed by a yawn. Canon EOS-1, 500mm f/4 IS Canon EF lens on a car-window mount. Exposure: 1/250 sec at f/5.6 on Fujichrome Velvia 50, rated at ISO 40.



MASAI GIRAFFE CALF WITH MOTHER, MASAI MARA NATIONAL RESERVE, KENYA
Avoid the center: Here I positioned the calf's head ⅓ from the top and ⅓ from the edge of the frame for a dynamic arrangement and also to show the baby's size. Canon T90, 500mm f/4.5L Canon FD lens on car-window mount. Exposure: 1/250 sec at f/5.6 on Fujichrome 50.

successful wildlife portrait. To achieve this, make the eyes the target of sharpest focus, and keep the camera at the same height as the animal's head.

5 FOREGROUND: Choose a camera position that picks up foreground elements outside the depth-of-field zone. The resulting, unobtrusive blurs can be used to frame, and thereby emphasize, the main subject. They can also be used to block the exit of sharply rendered leading elements (grasses, twigs) and hold interest within the picture space.

6 MIDGROUND: This sharply rendered region of the picture space features the main subject. To anchor the animal in its setting and give the portrait added meaning, try also to include detailed elements of the subject's immediate environment (such as berries, wildflowers, twigs, grasses) in this zone.

7 BACKGROUND: Maneuver for a camera angle that casts the subject against a distant, softly rendered background, preferably a mix of blue sky and terra firma. To strengthen image unity and the perception of deep space, try to include background features with colors and/or shapes that model those of the foreground and midground.

8 LIGHT CHECK: All angles, colors, and qualities of light work for making strong portraits. Generally, soft light is best, due to its more even and revealing illumination of highlight and shadow. Try to catch the animal looking toward the light source.

9 COLOR SEARCH: Bag the animal in colorful surroundings by adjusting camera position or angle, or through selective choice of subject/setting.

(continued on page 28)

LION CUB, AMBOSELI NATIONAL RESERVE, KENYA
Try backlight: I caught the subject against a dark background (partly shaded grass bank) to make a halo of the transilluminated fur. Canon EOS-1, 500mm f/4 IS Canon EF lens on a car-window mount. Exposure: 1/180 sec at f/5.6 on Fujichrome Velvia 50, rated at ISO 40.

SIGMA

OUR WORLD

A vision of grace in a Nigerian village is a soulful revelation.

ED KASHI: Born in 1957 in New York. Earned a degree in photojournalism at Syracuse University. Photographed in more than 60 countries. Received numerous awards for a wide range of work. Photographs appeared in National Geographic magazine, among many other publications.
Shooting data: SIGMA 18-200mm F3.5-6.3 DC lens, 1/125 second exposure at f10.

ED KASHI SHOOTS THE WORLD WITH A SIGMA LENS

NEW

Churches may crumble, but in the right hands, spirit is everlasting. With SIGMA's high-power 11.1X zoom lens on his digital SLR, the photographer brilliantly captured this serene Sunday scene. The lens image circle is specially designed to suit a digital SLR imaging sensor's size. Multi-layer coated SLD (Special Low Dispersion) glass and aspheric lens elements achieve superior image quality throughout the entire zoom range. This light, compact lens is also blessed with streamlined dimensions: 70mm/12.8 in. maximum diameter, 75.6mm/3in. length and 385g/13.6oz. weight (in a Nikon mount). Minimum focusing distance is 45cm/17.7in. Maximum magnification is 1:4.4. With its high-performance inner focusing system, this SIGMA lens is suitable for use with a light-shielding the petal-shaped lens hood included and circular polarizing filters.

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MALACHITE KINGFISHER, LAKE BARINGO, KENYA Give 'em breathing room: Working from a grass stem, this miniature fisherman was framed to provide space to emphasize its stance and hungry intent. Canon T90, 500mm f/4.5L Canon FD lens on a ballhead mounted to a floating raft. Exposure: centerweighted reading not recorded, on Fujichrome 50.

HIPPOPOTAMUS IN MARA RIVER, MASAI MARA NATIONAL RESERVE, KENYA Eyes, eyes, eyes—the key to most successful portraits: I photographed with the camera level with the subject's head, which allowed the lens to peer directly into the hippo's eyes. Canon EOS-1, 500mm f/4 IS Canon EF lens with 1.4X Canon teleconverter on a tripod on a floating blind. Exposure: 1/250 sec at f/5.6 on Fujichrome Velvia 50, rated at ISO 40.

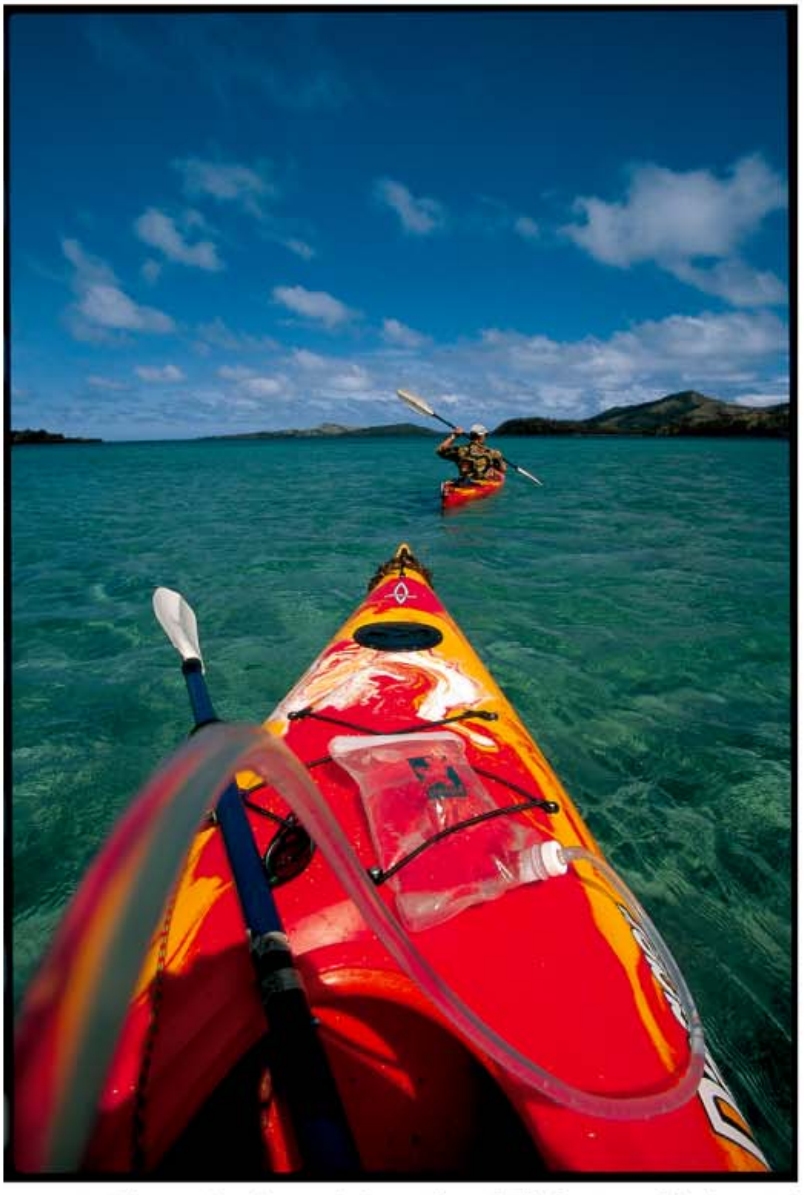
10 DECISIVE MOMENT: Time the shutter release to catch the animal engaged in an appealing gesture, activity, or expression. Patience pays off!

Telephoto Tips

Telephoto lenses are necessary for wildlife portraits: They permit photography at a distance that does not endanger you, or frighten away the animal. They generate shallow depth of field, which allows you to fix the subject within a narrow zone of eye-catching sharpness. This narrow field of view makes it possible to reframe backgrounds and foregrounds with relatively minor changes in camera position. Here's how to get the most out of your big lens:

- ✔ ***SHOOT FROM A STURDY TRIPOD.***
- ✔ ***TRIP THE SHUTTER WITH A CABLE RELEASE.***
- ✔ ***WHEN TIME PERMITS, LOCK UP MIRROR TO REDUCE VIBRATION.***
- ✔ ***ATTACH OR EXTEND LENSHOOD TO PREVENT FLARE.***
- ✔ ***FOCUS MANUALLY ON THE SUBJECT'S EYELIDS.***
- ✔ ***ADJUST APERTURE TO ONE STOP SMALLER THAN MAXIMUM.***

SIGMA



OUR WORLD

Discovering the tropical paradise of Fiji from a strikingly creative angle.
SCOTT SPIKER: Born in 1959 in Utah. Studied photojournalism at the University of Idaho. Based in Portland, Oregon. Commercial shoots are his mainstay. He covers a wide area of geography and subjects, from North Pole snowboarding expeditions to southern Pacific Ocean kayaking
Shooting data: SIGMA 12-24mm F4.5-5.6 EX DG Aspherical HSM. 1/160 second exposure at f/11

NEW

SCOTT SPIKER SHOOTS THE WORLD WITH A SIGMA LENS

To shoot two kayaks navigating the sea amidst the splendor of Fiji, the photographer took advantage of this ultra wide non fisheye zoom lens' phenomenal 122-degree angle of view. Four Special Low Dispersion (SLD) glass elements and three aspherical elements in the lens offer the ultimate in aberration correction. The lens' Hyper Sonic Motor (HSM) makes autofocus (AF) very fast and quiet. A fixed flower-shaped lens hood is excellent at shielding against extraneous light

•HSM specifications are for SIGMA SA, Canon EOS and Nikon. Models for Minolta and Pentax use the motor in the camera body to drive AF

A compact ultra-wide zoom lens offering unmatched 122-degree angle of view

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CIRCLE #20 ON READER SERVICE CARD

BY HERBERT KEPPLER

BANNED FROM EXPORT: Earlier efforts by Japanese camera manufacturers' associations to improve industry standards included export bans on copies of German cameras such as these Leica look-alikes of the early 1950s: (l-to-r) the Tanack, Nicca, and Leotax. The groups also forbade export of cheap toy-like cameras such as this tiny Mycro.

Calling the Shots

How the Japanese watchdog group CIPA is winning (and losing) the battle over digital camera power ratings

IN 1950, JAPAN PRODUCED more than 100,000 cameras. In the lean years just after World War II, most Japanese could afford only tiny, cheap cameras with simple lenses and limited shutter speeds; typically, these cameras produced 14x14mm pictures on 17.5mm rollfilm. In the U.S., they sold for about a buck, reinforcing America's belief that Japan could only make dinky toys and equally junky cameras. The few larger-format cameras "liberated" by returning American servicemen that I saw in U.S. pawnshops were copies of Leicas and Rolleiflexes, confirming to most Americans that Japanese camera makers had no original ideas.

But in quick order, Japanese manufacturers who had their eyes on foreign markets did a remarkable job of getting their act together. The Japan Camera Industry Association was formed in 1954 to plan for the future. The same year, the Japan Camera Inspection Institute (JCII) imposed an export ban on all toy-like cameras. Moreover, samples of cameras marked for export would have to pass strict JCII quality inspections before shipping permits were issued. Concurrently, the Japan Machine Design Center eliminated slavish copies of existing cameras and even forbade Japanese manufacturers from copying each others' designs. The cameras and lenses that passed JCII and JMDC sampling tests received gold stickers. No stickers, no shipping.

By the 1990s, however, Japanese camera and lens makers were tired of paying JCII inspection duties and felt it was no longer necessary to prove quality. Inspection was discontinued and JCII became a useful, if passive, organization, busying itself with its camera museum, providing galleries for photographers, and offering courses in photography for Tokyoites.

And what of the Japan Camera Industry Association? To its credit, the JCIA has assumed a more active role. Once accused of being little more than a golf-playing social club, JCIA in 2002 underwent a miraculous transformation, first in name—becoming the Camera & Imaging Products Association (CIPA)—and then in mission.

The first tough problem CIPA tackled: how to determine the number of pixels in an image sensor. (Partial answer: by counting only the "effective" pixels that actually form the digital image.) CIPA then went on to produce "Resolution Measurement Methods for Digital Cameras," an influential white paper. Both initiatives were triumphs.

Next CIPA decided to take on a really sticky wicket left over from 35mm film days: how to determine the number of shots a camera could make on a set of new or fully recharged batteries.

Over the years, I've received many a griping letter from 35mm camera owners, saying that the number of film rolls they eked out of one set of batteries wasn't anywhere near what the makers' specs promised.

NO STICKER, NO EXPORT: JCII and JMDC sticker on cameras and lenses guarantees that Japan Camera Inspection Institute and Japan Machinery Design Center okayed quality and originality.

MYCRO COURTESY OF FRANCIS J. CALANDRA; 35MM CAMERAS COURTESY OF ROLF FRICKE

SIGMA

OUR WORLD

Shadow plays in a joyous light outside of New York.

ED KASHI: Born in 1957 in New York. Earned a degree in photojournalism at Syracuse University. Photographed in more than 60 countries. Received numerous awards for a wide range of work. Photographs appeared in *National Geographic* magazine, among many other publications.

Photo data: SIGMA 30mm F1.4 EX DC HSM, 1/1,000 second exposure at f/7.1.

ED KASHI SHOOTS THE WORLD WITH A SIGMA LENS

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In truth, some camera makers were fairly nonchalant about how they reached the promised number of rolls. They might have counted rolls of 24 exposures rather than 36, ignored the number of pictures taken with a power-devouring, built-in flash, or failed to consider the energy consumed by excessive autofocusing. Some may simply have made up numbers.

With digital cameras, determining the number of shots per set of batteries is particularly useful. But arriving at the proper number is far more complicated than with a film camera. Most digitals have many more battery-draining features, such as LCD screens and motorized zoom lenses.

CIPA executives took a bold step, and published an 8.5-page set of instructions titled "Standard Procedure for Measuring Digital Still Camera Battery Consumption." An English translation is available on the CIPA web site at www.cipa.jp/english/, in the CIPA Standards section. Fascinating reading.

CIPA allows camera makers that use this procedure to formulate a figure for "battery consumption," "possible number of shots, "number of recordable pictures," or "number of shots."

However, CIPA, in my view, made a major error. It allowed every manufacturer that lists the number of shots in its specs (whether in published test results, ads, or instruction books) to indicate the number merely with "based on CIPA" or even simply "CIPA." No further explanation required.

BATTERY PERFORMANCE (RECORDING): Approximate number of recorded images: 400 frames based on the CIPA standard with a NP-400 lithium-ion battery, 512MB CompactFlash card.

▲ INFORMATION LACKING: This DSLR information is woefully inadequate. What about flash use? CIPA should demand more.

Ultimately, this can be confusing or misleading, particularly if you don't know how the shot number was reached. Some DSLR makers, for example, followed CIPA's loose guidelines and published unrealistically low shots-per-battery data, without explaining that the total number included flash on every other shot.

If you're not told that, you'd wonder why flashless DSLRs get so many more shots than those with flash. (See the top of this page for vague DSLR specs pulled from an instruction manual.)

Comparing DSLR and non-DSLR shot numbers gets even wilder. DSLRs use their through-lens optical viewfinder for the tests, and the lens is manually zoomed—fairly low battery drain. Digital point-and-shoot cameras are tested with the LCD finder on; the lens power-zoomed from extreme wide angle to tele, and back again (or in reverse order) for each shot; and the flash fired for every other shot. Small wonder point-and-shoots achieve so few shots compared with DSLRs!

Obviously, point-and-shoot digital camera users should know which features cut down the number of

PENTAX *IST D
NUMBER OF CAPTURES (NEW BATTERIES)

Batteries (temperature)	No Flash	Flash 50% use	Flash 100% use
CR-V3			
(20°C)	Approx. 1000	Approx. 900	Approx. 800
(0°C)	Approx. 650	Approx. 600	Approx. 500
AA LITHIUM			
(20°C)	Approx. 900	Approx. 800	Approx. 700
(0°C)	Approx. 800	Approx. 700	Approx. 600
NI-MH			
(20°C)	Approx. 450	Approx. 400	Approx. 350
(0°C)	Approx. 400	Approx. 350	Approx. 300
AA-ALKALINE			
(20°C)	Approx. 110	Approx. 100	Approx. 80
(0°C)	Not applicable	Not applicable	Not applicable

These figures are based on Pentax measuring conditions and may vary by capture mode or shooting conditions.

◀ DOING THEIR OWN THING BUT BETTER: Pentax makes its own measurements for *ist D and provides more information than CIPA tests for. Bravo!

shots they can make, and they should understand that if they minimize the use of those features, they'll get more shots. (See how Konica Minolta explains this to DiMAGE X50 owners, below.) Likewise, DSLR owners should know that if they don't shoot any flash, they'll increase the number of pictures markedly; if they use flash for every picture, the number of shots will decrease even further.

Many digital instruction books now provide more information on battery consumption. But a number still do not, and there seem to be too many naked shots-per-battery numbers in articles and promotional material.

I'd like to see CIPA use a bit more muscle, as JCII did when it tested cameras for quality. If its numbers are used, CIPA should demand that they be accompanied by some explanation of zoom, flash, AF, and/or LCD usage for each shot. Adding a disclaimer, such as "Your shots may vary with the conditions under which the camera is used," wouldn't be a bad idea, either.

Knowing where the main power drains occur, users can go on a power diet and reap more pictures per battery set. Then maybe the gripes will vanish.

TECHNICAL SPECIFICATIONS

BATTERY: Konica Minolta NP-700 lithium-ion battery.

BATTERY PERFORMANCE (RECORDING):
Approximately 150 frames: based on the CIPA (Camera & Imaging Products Association) standard: NP-700 lithium-ion battery, SD memory card included in the product package, LCD monitor on, 2560x1920 image size, standard image quality, no instant play back, no voice memo, flash used with 50% of the frames.

Approximately 380 frames: NP-700 lithium-ion battery, SD memory card included in the product package, LCD monitor off, 2560x1920 image size, standard image quality, no instant play back, no voice memo, flash used with 50% of the frames.

▲ POINT & SHOOT YIELDS MUCH INFO: Konica Minolta jammed a lot into small space for its DiMAGE X50.

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BY DEBBIE GROSSMAN

Elements of Elements

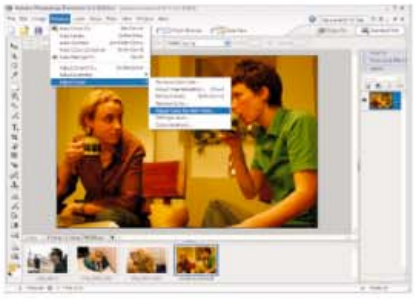
Fix a face fast and separate a subject simply

THE NEWEST VERSION OF ADOBE PHOTOSHOP ELEMENTS (see my review in the sidebar on the following page) has two plug-in-like tools that make the program worth your while even if you use big momma Photoshop for most of your editing. One is essentially a gray dropper for skin tones—you make the skin the color you want, and the rest of the image's tones follow suit. The second is a quick way to extract a subject from the background, no lasso required. Here's how to use each simple, efficient tool.

THE SKIN IS BOSS

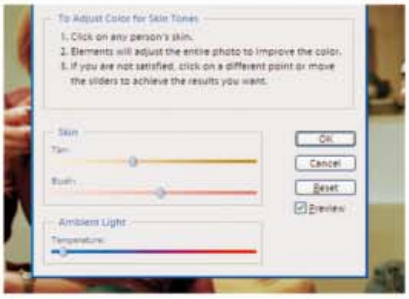
1 Looks like I forgot to adjust the white balance correctly at this dinner party. The incandescent light in the living room, combined with a camera accidentally set for daylight, makes everyone look yellow. Yuck.

2 When I use Photoshop Elements' fix that uses the gray dropper to remove color cast, I get a fix that balances the wall to white but makes the people look bluish-green. But Elements' new tool, which adjusts the color by looking at skin tone, will come to the rescue.



3 To make the skin tones the way you want them, get yourself into Elements' Standard Edit mode. If you're still in the organizer, click on the image you want to fix, and hit Ctrl + I. Then, from the Enhance menu running along the top of the screen, go to Adjust Color > Adjust Color for Skin Tone.

4 Make sure the Preview box is checked to see what you are doing, then move your mouse over the image. The cursor turns into a dropper. Click the tip on some skin. If you don't like the immediate result, try it on other skin areas. But don't worry if it's not perfect–we'll adjust that next.


To Adjust Color for Skin Tones:
1. Click on any person's skin.
2. Elements will adjust the entire photo to improve the color.
3. If you are not satisfied, click on a different point or move the sliders to achieve the results you want.
Skin
Tan:
Blush:
Ambient Light
Temperature:
OK
Cancel
Reset
Preview

5 Skin need more work? First adjust the Tan. Your friends look blue? Slide it right. Like they're wearing too much bronzer? Go left. Next up, Blush: If they're green and sickly, move it right. If they seem flushed, left. Last, use Ambient Light to warm up or cool off the entire scene.

6 To compare your work to the original, uncheck the preview box. If you like it, click OK. If not, hit Reset to try again. If you were working in Elements just to use this spiffy new feature, close the image, switch back to your Organizer, and hit Ctrl + H to jump into Photoshop.

QUICK TIPS

A QUICK COLLAGE If you're using Elements 4.0 and want to print a page of pictures, hit Ctrl + N to make a new file, set it to the size you want at 300 dpi, and hit OK. Then go to File > Place and pick your first photo. You can grab its corners to resize. Then hit Enter, and go to File > Place again to add another. When you're done, go to Layer > Flatten image to get rid of all those layers.

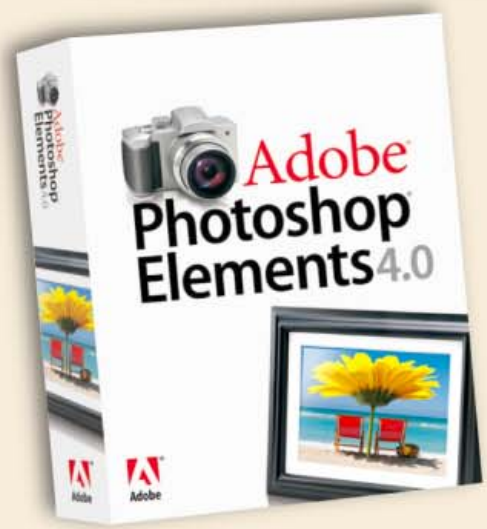
EXTRACTING, MAGICALLY

1 This puppy looks happy on his bed, but I thought he might enjoy a little sunshine. I'll use Photoshop Elements' new tool for quickly cutting out a subject: the Magic Extractor. Get it by going to Image > Magic Extractor.

2 First designate the areas you want to keep by using the Foreground Brush to scribble or make dots on what to extract. You can change its size on the right. Then do the same with what you want to dump using the Background Brush. Prevent jaggedy edges by setting a Feather value of 2–4 px. Then click Preview.

3 As magic as the extractor is, it's not perfect, and you may find that it has extracted more (or less) than you bargained for. To restore areas of the image that it missed but you want to keep, zoom in on them with the Zoom tool, then switch to the Add to Selection tool, and draw on the holes to fill them in.

THE LOWDOWN



PHOTOSHOP ELEMENTS 4.0 ($90 download, $100 box) is the latest iteration of Adobe's photo-editing software for everyone. Version 3.0 was a giant leap forward—the program went from a pared-down Photoshop to a redesigned program in its own right. Photoshop Album, formerly separate software, merged with Elements to make the editor-organizer a super deal. Number 4 is not radically different from its predecessor, but there are a bunch of fun and useful new features that make it worth an upgrade.

Only the most meticulous of us truly enjoy tagging our pictures, but this program makes it simple to find your shots without much effort. The newest quick-search feature? A face finder. The program scans your library for heads and displays them in a grid. You can select each wacky mug of, say, your Uncle Charlie and quickly slap a name tag on all of them. When he's tagged, his thumbnails disappear. Sadly, the program won't remember what Charlie looks like, but it will fix his redeye—you can zap the devil-look automatically on import. The software misses a few ruby peepers here and there, but they're easy to fix in Quick Fix mode.

The Standard Edit mode's two standout features are explained in this month's "Digital Toolbox" (see the main text). The Magic Extractor, while somewhat laborious, is still faster than the lasso, and a tool that fixes color based on skin tones will be invaluable to every shooter who forgets to check his or her white balance.

The serious user can make composites using layers, make nondestructive fixes with adjustment layers, and create improved Ken Burns-esque pan and zoom slide shows. There's a basic version of Adobe's Camera RAW converter, so non-Photoshop users can take RAW for a spin (RAW images are totally taggable in the organizer, too).

For the prolific shooter who's new to editing and wants to learn, or the serious enthusiast who doesn't do enough retouching to require Photoshop CS2, Elements 4.0 is a great choice. *For more info: www.adobe.com; 888-724-4508.*

If some parts of the image were extracted that you didn't want to grab, get the Remove from Selection tool and erase them. You may also find that there were some tiny holes in the image that you missed, so click the Fill Holes button. If you notice a white halo around your selection, which happens sometimes to the best of us, get rid of it by clicking Defringe. When you finally like your extraction, click OK.

4 Then grab the Move tool and drag that extracted puppy onto any image you want.

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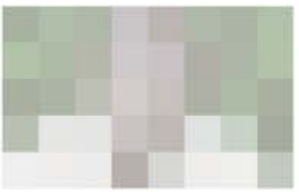

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BY PETER KRAUSE AND RUSSELL HART

LOCAL COLOR

Different people... different places... different films

TONE SHIFT: Film sold abroad for darker skin, like Ultima 100, may outdo film sold in the U.S.

A CERTAIN PRESUMPTION OF whiteness has always troubled photography. Think of the old trick for reliable metering when you didn't trust your SLR's averaging system to deal with a subject's mix of tones, and hadn't packed an 18-percent gray card: Take a reading off the flat of your hand, then open up a stop. The technique worked if you were white, but if your skin was brown, your film could end up overexposed.

Even when exposed correctly, many otherwise reputable films seem unable to deliver good detail in darker skin. We've often heard portrait and wedding photographers gripe that when they shoot people of color, faces end up too dark, though everything else in the picture looks fine.

The faithful rendering of Caucasian skin has long been the holy grail of color film R&D. In the early 1990s Konica even marketed what it christened "Baby Film," an ISO 100 color-negative emulsion of more modest contrast and saturation than most amateur films, and with a bias toward the rosy end of the magenta-green axis. Even though one of the five babies portrayed on the box was black, the film really only lived up to its name if your baby was white. A lot of good that kind of niche marketing does a person of color.

We were reminded of Baby Film when Kodak announced a professional color-negative emulsion designed exclusively for the Indian market, also to be sold in parts of Southeast Asia. Aimed at the wedding and portrait trades, Kodak Ultima 100 "is designed to perform to specifications for the Indian skintone," according to Kodak India's web site, wwwin.kodak.com/IN/en/. We wonder what such a tone might be, given that the Indian complexion varies nationwide by at least a couple of stops from north to south (not to mention differences in hue). But we like the idea and appreciate the thought behind it.

Ultima 100 is tailor-made, says the web site, for "shooting Indian weddings under difficult lighting conditions while yet capturing the smooth, fair skintones, the bright hues and colors of the Indian wedding dress, the details of jewelry against varied not-so-perfect background [sic]."

Kodak color-negative maven Jim Sutton, who spent weeks in India listening to photographers and watching lab techs make prints, puts it comparatively. "Their preferences are different from what Western photographers look for," he says. "Based on their input, we did simulations of various film characteristics and took them back for them to evaluate, so we'd know exactly what they wanted in a portrait and wedding film."

Is Kodak Ultima 100 for real, or just a marketing ploy? It isn't sold in the U.S., so to find out for ourselves we paid a small fortune in rupees to procure a 5-roll pro pack of the film. Then we hired an African-American model with lovely deep brown skin and photographed her with both Ultima 100 and its closest domestic cousin, Kodak Portra 160NC. We used the same lighting ratio for both films (about 4:1), adjusting expo-

sure for the ⅔-stop difference in sensitivity between Portra and Ultima by powering up our two softboxed strobe heads proportionally.

The negatives were dramatically different. Ultima 100 produced visibly more detail in Dionne Audain's skin than did Portra 160NC, especially on the shadowed side of her face. In matched prints, not only was that shadow more open, but there was also a much better sense of texture in her hair and black sweater. The surprising thing is that, despite Ultima 100's higher minimum density, it seemed to have more "snap" overall than Portra 160NC.

Kodak's Jim Sutton suggested this: Ultima is closer in saturation to Portra 160VC (the "vivid" companion to 160NC) and falls between the two Portra films. "Saturation is very important to Indian photographers," he says. "Bright colors are characteristic of their everyday dress, and more so of their ceremonies."

Our tests, in which prints were made optically, not digitally, also showed a somewhat more yellow-green color balance than the Portra. This can be adjusted to taste in printing, of course. The very different base tint of the Indian film may indeed be a challenge for largely digital U.S. minilabs.

Kodak's forthright announcement of Ultima 100—the first time, in our recollection, that a film has been targeted to the skin tones and color preferences of a specific national market—seems to reinforce what we've long suspected: film manufacturers routinely tweak the image characteristics of their films to suit the photographic tastes and needs of different regions of the world.

But just to make sure, we queried color film product managers at Kodak, Fujifilm, Konica, and Agfa. Their answers confirmed that all four companies make unannounced, undisclosed adjustments to the characteristics of their emulsions to satisfy regional markets worldwide.

So what if you're an American photographer whose subjects are largely dark-skinned, and you want to get your hands on some Ultima 100? We asked Kodak if it would consider selling the film in the U.S., and a spokesperson said it was "a possibility."

NOT TWINS: We found big differences between India's Ultima 100 and Portra 160NC.

For now you'll have to order it from the other side of the planet, no big deal thanks to our new global wiring. We found the film for sale on the web site of a Bombay-based photo dealer, J.J. Mehta & Sons (www.jjmehta.com), and sent an e-mail to ask if the firm would ship to U.S. addresses. It will, and even has a Paypal account for such transactions. Mehta prefers a 50-roll minimum order, and the shipping isn't cheap—but with a 5-roll pro pack going for the equivalent of $6.20, you'll make it up. Kodak India, listen up: How about a high-speed version of Ultima 100 for existing-light candids?

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TIPS&TRICKS

Getta grip

Today's digital cameras are stylish, tiny, and... slippery! Egrips has developed a line of silicon non-slip appliqués that stick onto cell phones, PDAs, and digital cameras. Look in the cell phone department of electronics stores, or online at www.egrips.com. The picture shows a Nikon D70 with an Egrips cut-out [indicated] that was designed to fit on a PDA. Just happens to fit the Nikon's grip perfectly! *Jim Domke*
Arlington, TX

DIY diffuser

Need a universal flash diffuser? This is just an empty plastic film can with an appropriately sized slot for the flash.

C. Lopezgallo
San Diego, CA

Carry a carabiner

Carabiners, clips with "wide-gate" openings which come in various sizes, shapes, and prices, are popular with mountain climbers and hikers. Photographers can use 'em too. I use two sizes on my camera bag: the smaller one to quickly attach my cell phone case; the larger one for a lens pouch. Walking my dog, I attach a carabiner to my belt and snap my dog's leash to it. This frees my hands to snap a quick photo. You can find carabiners on the Internet and in camping supply stores for $6–$10, but I paid just $1 each for a bunch at Home Depot. *James Tallon*
Phoenix, AZ

I rest my case

I wanted to get a lightweight carrying case for my tripod, but wasn't about to pay an arm and a leg for one. Then, one afternoon, I bought a tripod-style folding chair from an outdoor supply store, and guess what? Its case fits my Manfrotto Pro 3021B perfectly. The total price for the case and chair? $8.

Carl R.L. Brow
Tampa, FL

A different kind of softbox

I was shooting some window-light still lifes of fruit, cheese, and wine, but didn't have a reflector disc with me at the time. So I grabbed a cardboard box and taped some aluminum foil to one side, and it worked fine. Best part: since it's a square box, it sat upright on a table and I didn't need an assistant to hold it.

Martin Alston
Port Neches, TX

Dehumidifier

Having trouble finding a desiccant to keep the gear in your camera bag dry? I live in coastal Louisiana, where humidity presents photographers with a number of problems. A product I've found that keeps my gear dry is called "Zorb-It." It's a pad-like product that controls humidity in confined spaces (described further on the web site www.zorb-it.com). Zorb-It is cheap (about $6 for two 2x2-inch packets) and needs no regeneration. It keeps humidity low enough to prevent corrosion and fungus, but also keeps it high enough to hold static electricity in check.

David Ward
Baton Rouge, LA

Got a tip, trick, or technique? E-mail it to PopTips@hfmus.com. Readers whose tips we publish will receive a special-edition POPULAR PHOTOGRAPHY & IMAGING *Tamrac Photo-Video 1 Model 5201 camera bag. See this SLR-sized bag at* POPPHOTO.COM.

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BY PETER KOLONIA

Quick Composites

When one shot fizzles, THIRTY can sizzle!

IN PHOTOGRAPHY, COLLAGES are *almost* a sure thing. Why? Because, as painters and lithographers have known for centuries, 30 (or the number of your choice) mediocre pictures grouped as a collage will be 30 times more interesting than any of the individual photos alone.

So what happens when you build a collage from 30 *good* pictures? For the answer to that, turn the page and take a look at Jean English's stunning mosaic of 30 vivid hummingbirds. English, an avid bird photographer from rural Illinois, shot each image on her back porch with a Canon EOS Digital Rebel SLR and Sigma's 70–300mm f/4–5.6 APO DG Macro Super II. She handheld the rig, shooting wide open at f/5.6 with shutter speeds ranging from 1/1600 to 1/3200 sec, under bright, direct sunlight.

The hummers, attracted to a feeder she stocks with a sugary syrup, "are easy to shoot," she says, "because they often 'pose' by hovering in place before the feeder."

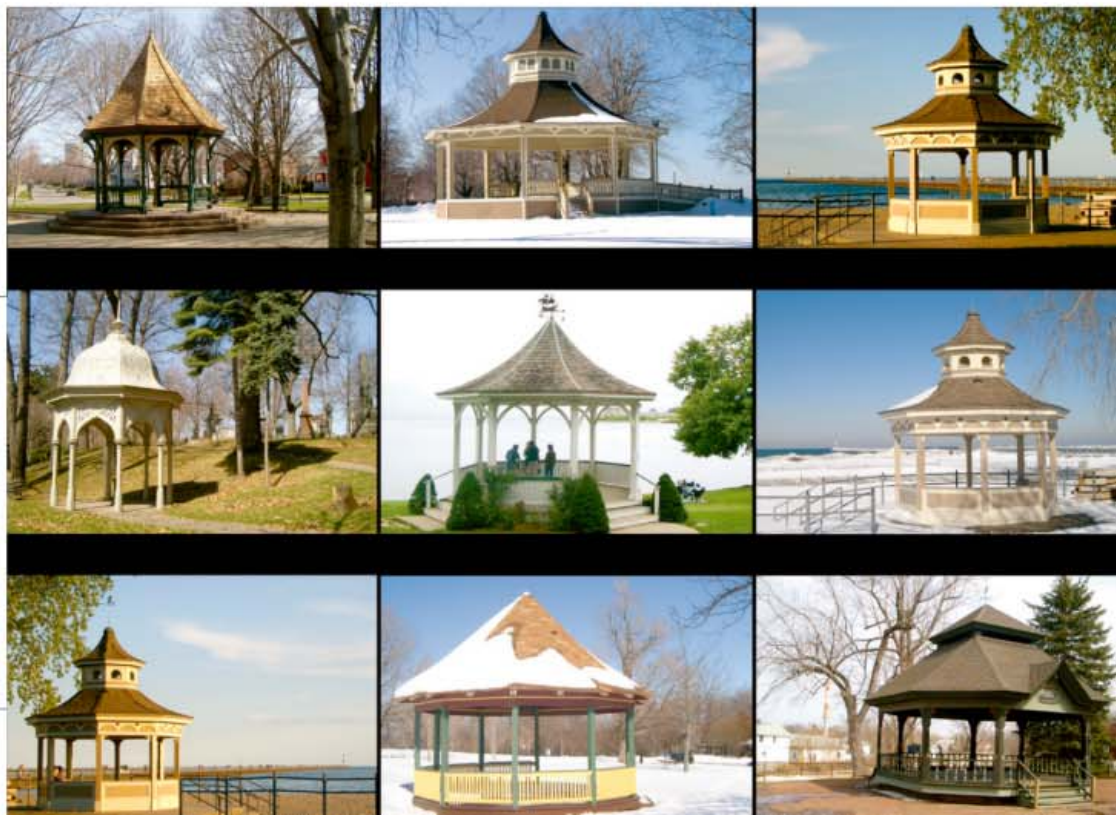
Making the mosaic, she explains, is even easier. Anyone can do it, by opening a (free!) account and uploading a related set of images to www.Flickr.com, the popular photo storage, organizing, and sharing web site. Depending on the number and resolution of images, and the speed of your Internet connection, the upload can go very quickly.

"One of the things I like about Flickr," says English, "is, unlike other Internet sharing sites, it lets you categorize a set of pictures in different ways to attract the most viewers." (Check out her "stream" of pictures by visiting www.flickr.com/photos/digitalrebel.)

After uploading your pictures, jump over to tech guru and blogger John Watson's often-humorous site of clever technology tools, www.flagrantdisregard.com, and find the "Flickr Toys" page. There, locate and click on Mosaic Maker.

Now design your montage. English used a 6x5 grid for her 30 hummers; i.e., six columns of pictures in five rows. Now, add a background color (English often uses red), type in the URL location of your pictures on Flickr and a location where you'd like the mosaic to reside. That's it. Mosaic Maker does the rest.

Sound too complicated? Associate Editor Debbie Grossman used Adobe Photoshop's automated Contact Sheet feature to quickly make this grid of her dad's gazebo pix. Available in most image editors, these applets let you size and arrange images in a photo grid, adding captions, background colors, even clip art, snazzy borders and funny labels or comments. Building these mosaics can be so diverting that it's hard to know when to stop—and they're about 30 times more interesting than a regular contact sheet.



© BOB GROSSMAN

MULTIPLE EXPOSURES: Bob Grossman (editor Debbie's dad) displays his collection of New York State gazebos as grids, because "I can show multiple seasons, architectural styles, landscapes, and public uses in a single framed set of pictures." His goal? A mosaic with every gazebo in western New York. Go Bob!

YOU CAN DO IT!
© Jean English

THE FIX

BY DAN RICHARDS

FIXES BY DEBBIE GROSSMAN

OUR FIX

SURFER DUDE

Chris Grant, Vista, CA

ORIGINAL

READER FIX

THE PROBLEM The original version of this splashy action shot placed surfer Ed McCaffrey nearly in the center of the frame, with too little run-off space to the left. Though the photographer's crop makes for dynamic diagonal framing, it takes out any referential setting or context–the surfer might as well be on a black seamless!

WHAT NOW? We restored the original frame, then cropped some off the right to get the surfer out of the center, but it still wasn't enough. Through the magic of Photoshop, we copied a section of the wall of water and added it to the left side of the frame, cloning here and there to make the transition more realistic. This accomplished two goals: First, it placed the surfer in the right-hand third of the frame, and it emphasized the tube of water he's hurtling into.

NEXT TIME Spot-on framing is tough with fast-moving subjects, so take lots of shots and try to predict or to visualize ahead where elements will land in the frame. And don't necessarily always go for tight framing in the camera–sometimes the wider view can make more impact.

TECH INFO Canon EOS 20D with 400mm f/5.6L Canon EF lens; 1/800 sec at f/6.3; ISO 200. Slight sharpening applied with Unsharp Mask in Adobe Photoshop.

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Photo Credit: E. Yeromenko, NYI Graduate, 2005

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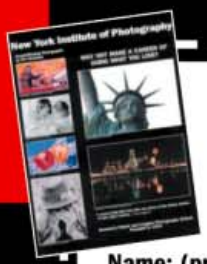

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ANCHORING THE FRAME

Kenneth Deitcher, Albany, NY

THE PROBLEM Have we ever told you that bright noontime is usually the absolute worst time to take pictures, particularly with slide film or digital capture? Highlights of the anchor in Rockport, Maine, are blasted out, and, to our taste, the background is too sharp—it splits the picture in two and causes your eye to wander.

WHAT NOW? Well, we can't add detail that isn't there to begin with, so we left this one alone.

NEXT TIME If a picture's worth taking, it's worth coming back to. Take the shot early in the morning or late in the afternoon to get lower-angled light, and base the exposure on the anchor, even if it means letting other areas of the frame go dark. Or shoot it on a foggy, misty day. In any event, lower the depth of field to keep the background a little unfocused so as not to distract from the important foreground.

BEFORE

GATOR, LATER

Robert Nguyen, Fresno, CA

THE PROBLEM It's hard to make out the alligator in this long-distance shot taken on the Anhinga Trail in Florida. The photographer's crop (not shown) was also too tight to show any context.

WHAT NOW? We made it vertical to cut distractions, but left some background, softened with Gaussian Blur in gradual sections from foreground to back. We added saturation to help the gator stand out.

NEXT TIME Use a longer focal length to get in tighter. Watch out for distracting elements in the frame, and check depth of field to ensure that every element of the background isn't razor-sharp.

TECH INFO Canon EOS-1D Mark II with 70–200mm f/2.8L Canon IS EF zoom and 1.4X teleconverter; ISO 800. Cropped, sharpened, adjusted in Adobe Photoshop CS.

AFTER

Margarita time in Coasta Del Sol

Cappadocia from the air

Relaxing in Marrakesh

Can't we just vacation all the time?

The Royal Mausoleum in Rabat

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BY MICHAEL J. McNAMARA

NIKON STRIKES BACK

A pro DSLR by any other name is still a pro

WE LOVE TO WATCH THE KING-of-the-mountain game that Canon and Nikon play with every DSLR they introduce. Usually, Canon starts a round with a model that offers unrivaled image quality and performance for its price. A few months later, a feature-packed Nikon tries to steal the spotlight.

Now, after nearly a year at the top, Canon's 8.3MP EOS 20D ($1,300 street, body only) may have finally met its match in the new Nikon D200 (estimated $1,699 street, body only). It boasts a 10.2MP CCD sensor with potentially higher image quality than the EOS 20D, a super-tough body with moisture and dust seals, a faster burst rate of up to 5 fps, a larger 2.5-inch LCD monitor, and other impressive capabilities. But is the Nikon D200 built well enough to compete against Canon's more expensive, full-frame 12.8MP EOS 5D ($3,200 street, body only) or to be taken seriously by demanding pros?

After handling one of the very first D200s off the assembly line (serial number 0000002), we think it is. Unfortunately, our D200 still had a few firmware revisions to go before we could run it through the POP PHOTO lab test gauntlet. (Look for Certified Test Results for image quality, AF speed, and other factors in an upcoming issue and at www.POPPHOTO.com.)

New & Noteworthy

- First 10-plus MP DSLR for under 2 grand.
- Rock-solid body with weather and dust seals.
- Gorgeous 2.5-inch LCD with wide viewing angle.
- Fast 11-point AF system and 5 fps burst mode.

Nikon doesn't call the D200 a pro model, but it could pass for one, considering the features it shares with the more expensive pro 12.4MP D2x ($5,000 street, body only). These include a high-strength, two-piece magnesium-alloy chassis, with some durable polycarbonate components. Though its Canon rivals have a similarly rugged construction, they lack the new D200's moisture and dust seals, which should give it the upper hand in the harsh environments that plague news, nature, and sports photographers.

From the front, the D200 looks like the shorter baby brother of the D2x. The height difference is mainly due to the D2x's larger battery compartment, vertical shutter release, and taller prism housing. The size distinction diminishes if you add the optional MB-D200 battery grip (price not available at press time) which accepts two EN-EL3e lithium-ion batteries or six AA cells, and also sports a vertical shutter-release button and control wheel.

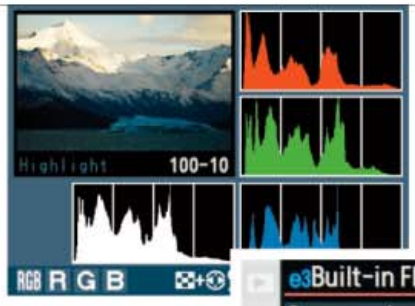
On the back, the D200 has a beautiful 2.5-inch LCD with approximately 230,000-pixel resolution and superwide viewing angle. The screen's high resolution makes it easy to read and navigate menus. In playback, it shows crisp image detail, even when set to display multiple thumbnails. You can also set it to view tons of image data or thumbnails plus RGB histograms. The D200 supports CF type I and II cards, and Microdrives. To keep the CompactFlash door closed (and sealed from moisture and dust), Nikon put a handy door-lock lever next to the LCD.

Unlike the D2x, the meter pattern select switch (for 3D-color Matrix II, centerweighted, and spot metering) is now located next to the viewfinder, surrounding the AE lock button, instead of on the prism housing. That was done to accommodate the pop-up flash, which includes the i-TTL Commander Mode functions found in expensive Nikon Speedlights. With this sophisticated multiflash feature, you can now control two remote flash groups from the camera, with the pop-up acting as a third.

On top, the D200 has one of the largest LCD data panels of any DSLR. The main control dial on the left is the same size as on the D2x, but includes three different buttons–ISO, image quality, and white balance. On the left side, the D200 also has a PC-sync connector and rubberized doors over the Hi-Speed USB 2.0 connector and other jacks (including one for attaching a GPS device). But there's no microphone for voice recording.

Inner beauty

The D200's inner features are as impressive as its outer ones. Its bright, clear viewfinder (Nikon claims the optical viewfinder features a 95% accuracy and 0.94X magnification) shows 11 selectable AF zones and a variable centerweighted metering circle, plus a very easy-to-read data display packed with useful indicators. A 2% spot metering mode is also available, and can be



BIGGER IS BETTER: The sharp, 2.5-inch color LCD shows plenty of detail in thumbnails and even has room for extra exposure data, including RGB histograms. Sophisticated multiflash control is now accessible via the menu.

linked to the active AF zone or center AF zone. Unlike the D2x, the D200 doesn't allow for optional focusing screens, but the viewfinder can be set to display helpful on-demand grid lines.

The D200's 11-point AF system is all its own, and powered by Nikon's new Multi-CAM 1000 TTL phase detection AF module. With fast speed and low-light sensitivity (down to –1 EV, says Nikon) the 11 AF points can now be combined into a wide-area AF system with seven zones—more useful for tracking motion. Otherwise, the D200 has all of the AF choices found in the D2x, including the Dynamic Area AF with closest-subject priority mode.

Nearly all exposure and metering controls and capabilities are similar to the D2x, including advanced 3D Matrix II metering, multiple exposure control, 45 custom functions, and advanced image-quality controls. Standard flash sync is 1/250 sec and maximum shutter speed is 1/8000, similar to the D2x, but the D200's shutter lifespan is rated at more than 100,000 cycles (compared to over 150,000 cycles on the D2x).

As for image quality, the new 10.2MP (effective) resolution DX-format CCD sensor has the potential to capture images with excellent image quality and low noise, even at higher ISOs. The CCD's smaller APS size gives the D200 a 1.5X 35mm lens factor, but ensures compatibility with all Nikkor lenses (including the new DX series). At its highest-res setting, the D200 creates 3872x2592-pixel files with 12 bits per color (when images are stored in Nikon's RAW-NEF format), and a 2:3 aspect ratio.

The camera will ship with Nikon's PictureProject software and a 30-day trial version of Capture 4.4 RAW conversion software ($99 direct), which also lets you control the camera remotely via the Hi-Speed USB 2.0 connector (included) or from an optional Wi-Fi adapter.

According to Nikon, the D200 also features improved image-processing circuits and a superfast 15-millisecond startup time. In burst mode, the D200 can capture up to 37 high-quality JPEGs or 22 RAW-NEF images at up to 5 fps. That's faster than the 4 fps of the EOS 20D, but the same as the more expensive D2x.

HARD BODY: Super-tough, magnesium-alloy casing gives it pro-level durability; moisture and dust seals give it an edge over rivals.

According to the (CIPA-compliant) Nikon tests, the D200's battery affords 1,800 shots per charge. The EN-EL3e Li-ion is a "smart" battery, giving the D200 constant information on the level of charge remaining. But it's also Nikon's first noninterchangeable battery—it can't be used on other Nikon DSLRs, nor can the D200 operate using a third-party battery. The company claims this feature prevents the use of batteries that lack safety circuits and could cause overheating.

Bottom line? At nearly one-third the price, the D200 will attract pro shooters who don't need all the bells and whistles found on the D2x, and D2x owners will treasure it as a lighterweight backup body. If the D200's image quality and advanced features live up to expectations in our tests, we think the extra $400 this DSLR will cost over the Canon EOS 20D is well worth it. The $3,200 EOS 5D maintains a full-frame advantage over the D200, but wide-angle shooters can choose from several ultrawide-angle DX series lenses available from Nikon at a considerable savings.

The game goes on!

FORM AND FEEL: Size is between the pro D2x and the older D100; many controls carry over from the D2x. Notable features include a pop-up flash **(A)**; bright, high-mag viewfinder **(B)**; locking CF card door **(C)**; and wide-view 2.5-inch LCD **(D)**. Optional Nikkor AF-S 18–200mm f/3.5–5.6G ED VR lens ($700 street) **(E)** looks good, as does the extra-large data display **(F)**.

EVFs

3 BATTLE OF THE SUPERZOOMS

TOP GUNS PACKING AT LEAST 10X AND 8MP GO HEAD-TO-HEAD

EIGHT MEGAPIXELS OR BETTER, with at least a 10X optical zoom: those would be admirable specs for a $1,000 digital SLR–yet none of the three cameras here costs more than $700 street. Slower lenses? Hardly. These cameras' zooms may be as much as a stop faster than their SLR equivalents. Lack of advanced features? No. These cameras have RAW capture, extensive exposure controls, and things like built-in image stabilization. Missing anything? Yes, interchangeable lenses. But other than that, it's the SLRs that come up short: All three of these cameras can take full-color VGA movies at 30 fps–something no DSLR can do.

These are electronic viewfinder cameras (EVFs), and, as we've said many times, they offer the biggest bang for the buck for the advanced amateur shooter. But can these three state-of-the-art EVFs really compete with DSLRs? Let's see.

> FUJIFILM FINEPIX S9000

Low-light champ

The S9000, with 9MP, the highest megapixel count of this trio, delivered the best overall image quality. And while it has excellent resolution, even more impressive was its noise performance. The Fuji can be used right up to ISO 800 with moderately low noise; only at ISO 1600 did noise become unacceptable, and not by all that much. And, if you want less noise, you can use the S9000's natural-light mode, which throws in a blurring filter at higher ISOs to suppress noise, at the expense of some loss of resolution.

This camera also proved a favorite among our editors for its handling: It's the most SLR-like, with a big comfortable grip, a smooth mechanical zoom ring, and a well-damped manual focusing ring (actually a rotary switch).

Controls are straightforward and well-marked, though a few functions–notably flash exposure compensation–are buried in menus. And the ambient exposure compensation requires you to press and hold a button while twirling a dial–too much finger contortion for us. The

SHOOTOUT

FUJIFILM FINEPIX S9000

CERTIFIED TEST RESULTS

Resolution: Excellent (1725Vx1800Hx1650D lines). **Color accuracy:** Extremely High (Avg. Delta E: 9.84). **Highlight/shadow detail:** Very High. **Contrast:** Normal, and adjustable in three steps via menus. **Noise:** Very Low at ISO 80 and 100, Low at 200, Moderately Low at 400 and 800, Unacceptable at 1600. **Image quality:** Extremely High from ISO 80 to 800. **Distortion** (at 35mm equivalents): Visible barrel (0.78%) at 28mm; Imperceptible barrel (0.10%) at 50mm; Imperceptible pincushion (0.10%) at 135mm; Slight pincushion (0.21%) at 300mm. **Video:** 640x480 at 30 fps; mono sound. **AF speed:** Fast in bright light, Moderate to Slow in lower light, particularly at tele. With focus-assist beam, low-light focusing speed is Moderate. **CIPA battery life rating:** Approx. 140 shots with alkaline AAs.

VITAL STATISTICS: Sensor: 9.0MP effective CCD (3488x2616 pixels). **Lens:** 10.7X optical zoom (28–300mm 35mm equivalent) f/2.8–4.9. **LCD:** Tilting 1.8-inch, 118,000-pixel TFT. **EVF:** 0.44-inch, 235,00-pixel TFT. **Storage:** CF Types I and II, and xD-Picture Card slots, JPEG and RAW formats. **Exposure controls:** 30–1/4000 sec, plus B shutter speeds; f/2.8–11 apertures; auto, program, aperture-priority, shutter-priority, manual, 5 scene modes, and AE lock. **Metering:** Evaluative multisegmented, centerweighted, center spot. **Flash:** Built-in, up to 18.4 ft at wide-angle, to 9.8 ft at tele, auto ISO; adjustable in ⅓-EV steps. Generic hot-shoe. **Output:** Hi-Speed USB 2.0, NTSC/PAL video. PictBridge enabled. **Power:** Four AA batteries. **Size/weight:** 5.0x3.7x5.1 in., 1.7 lb with card and battery. **Street price:** $700. **In the box:** Alkaline batteries, 16MB xD card, A/V and USB cables, neckstrap, lenshood, software (FinePix Viewer, ImageMixer VCD2 LE, RAW converter). **For info:** www.fujifilm.com; 800-800-3854.

S9000 ranked second in viewfinder magnification of the three cameras.

Autofocusing is done by both TTL and external passive sensors. We found that focusing tends to slow at longer focal lengths, especially in lower light. In very low light, a bright green (and obtrusive) focus-assist beam projects a pattern, allowing focusing on blank areas. So, paradoxically, the camera can often focus faster in darkness than in moderately low light. At tele, the camera focuses only down to 2 meters—over 6 feet—without going into macro mode, which gets you down to 3 feet. A supermacro setting allows focusing to a centimeter from the front lens element, but only at the 28mm focal length.

What's Hot

- Crisp, low-noise imaging.
- Big SLR feel, smooth controls.
- Allows zooming during video.

What's Not

- Autofocusing often balky.
- Small 1.8-inch LCD.
- Uses AAs, not Li-ion battery.

TEXT BY DAN RICHARDS, CAMERA PHOTOS BY RICO POON

EVF SHOOTOUT

An icon on the mode dial looks like one for image stabilization, and in a way it is—although of the old-fashioned sort. This mode automatically bumps up ISO as needed, and shifts the exposure program to choose the fastest possible shutter speeds for that situation. Good insurance, but it certainly can't counteract really shaky hands the way the optical image stabilization on the other two cameras do.

▶'ROUND BACK: The FinePix S9000's function button (arrow) allows quick setting of image size, ISO, and color saturation. LCD screen tilts up and down, but doesn't swivel.

NIKON COOLPIX 8800

Evolutionary refinement

With average resolution of 1633 lines, the 8MP Coolpix 8800 comes in just below an Excellent rating, but resolution is just one factor here. The 8800 is the only one of these three cameras to post excellent color accuracy, and noise was well controlled up through ISO 200. At ISO 400, it just squeezed into Unacceptable territory, though.

▼THE VIEW: Quick-view button (arrow) thumbnails the last picture shot. Tilt/swivel LCD can be adjusted to almost any angle, but it's small.

Wow, what build quality! The 8800 has the reassuringly cool feel of a camera with a lot of metal in its construction, complemented by a comfortable grip and well-placed shutter button and dials. The buttons are in a crowded bunch, but they're well marked and logical. Frequently changed settings—ISO, image size, white balance—are right on the mode dial for quick access. Once again, though, flash exposure compensation is buried in the menus—and four layers deep. (C'mon, camera makers, get real!)

Nikon's Vibration Reduction system makes the 8800 a pleasure to use at long tele settings. It's simply a matter of throwing a switch on the lens barrel and watching the image eerily simmer down in the EVF. Nikon provides two VR settings: Normal VR automatically detects horizontal panning, and stabilizes in the vertical direction only; Active VR shuts off the automatic direction detection for an extra boost of stabilization. We found Active VR particularly good at longer tele settings with slower shutter speeds.

The view through the Nikon's EVF has the lowest magnification (that is, the most tunnel-visioned) of the three. This is odd, as the 8800 has a sharp 235,000-pixel EVF. The flip side is that with that tight a pixel array, the EVF provides a very sharp, contrasty viewing image.

Autofocusing is generally fast and precise, although not up to that of Nikon DSLRs (but whose is?). AF can balk and hunt at longer focal lengths,

(continued on page 58)

What's Hot
- **Excellent color.**
- **Optical image stabilization.**
- **Can zoom during video.**

What's Not
- **Small 1.8-inch LCD screen.**
- **Obscure flash comp control.**
- **Not-so-wide wide angle.**

CERTIFIED TEST RESULTS

NIKON COOLPIX 8800

Resolution: Extremely High (1600Vx1600Hx 1700D lines). **Color accuracy:** Excellent (Avg. Delta E: 7.82). **Highlight/shadow detail:** Very High. **Contrast:** Normal, and adjustable in 3 steps via menus. **Noise:** Very Low at ISO 50, Low at 100, Moderately Low at 200, Unacceptable at 400. **Image quality:** Extremely High from ISO 50 to 200. **Distortion** (at 35mm equivalents): Very Visible barrel (1.12%) at 35mm; Slight pincushion (0.25%) at 70mm; Slight pincushion (0.21%) at 200mm; Slight pincushion (0.17%) at 350mm. **Video:** 640x480 at 30 fps; mono sound. **AF speed:** Fast in bright to moderate light, Slow in lower light. With focus-assist beam, AF is Moderate in low light. **CIPA battery life rating:** Approx. 240 shots.

VITAL STATISTICS: Sensor: 8.0MP effective CCD (3264x2448 pixels). **Lens:** 10X optical zoom (35–350mm 35mm equivalent) f/2.8–5.2. **LCD:** Swiveling and tilting 1.8-inch, 134,000-pixel TFT. **EVF:** 0.44-inch, 235,00-pixel TFT. **Storage:** CF Types I and II slot, JPEG, TIFF, and RAW NEF formats. **Exposure controls:** 8–1/3000 sec, plus B shutter speeds; f/2.8–8 apertures; auto, program, aperture-priority, shutter-priority, manual, 15 scene modes, and AE lock. **Metering:** Evaluative multisegmented, centerweighted, movable spot. **Flash:** Built-in, up to 19.7 ft at wide-angle, to 9.8 ft at tele, auto ISO; adjustable in ⅓-EV steps. Dedicated hot-shoe for TTL operations with Speedlights 600 and 800. **Output:** Hi-Speed USB 2.0, NTSC/PAL video. PictBridge enabled. **Power:** Proprietary Li-ion rechargeable battery. **Size/weight:** 4.6x3.3x4.8 in., 1.5 lb with card and battery. **Street price:** $700. **In the box:** Battery, charger, AV, and USB cables, remote controller, neckstrap, software (ArcSoft VideoImpression and Panorama Maker; QuickTime; PictureProject). **For info:** www.nikonusa.com; 800-645-6689.

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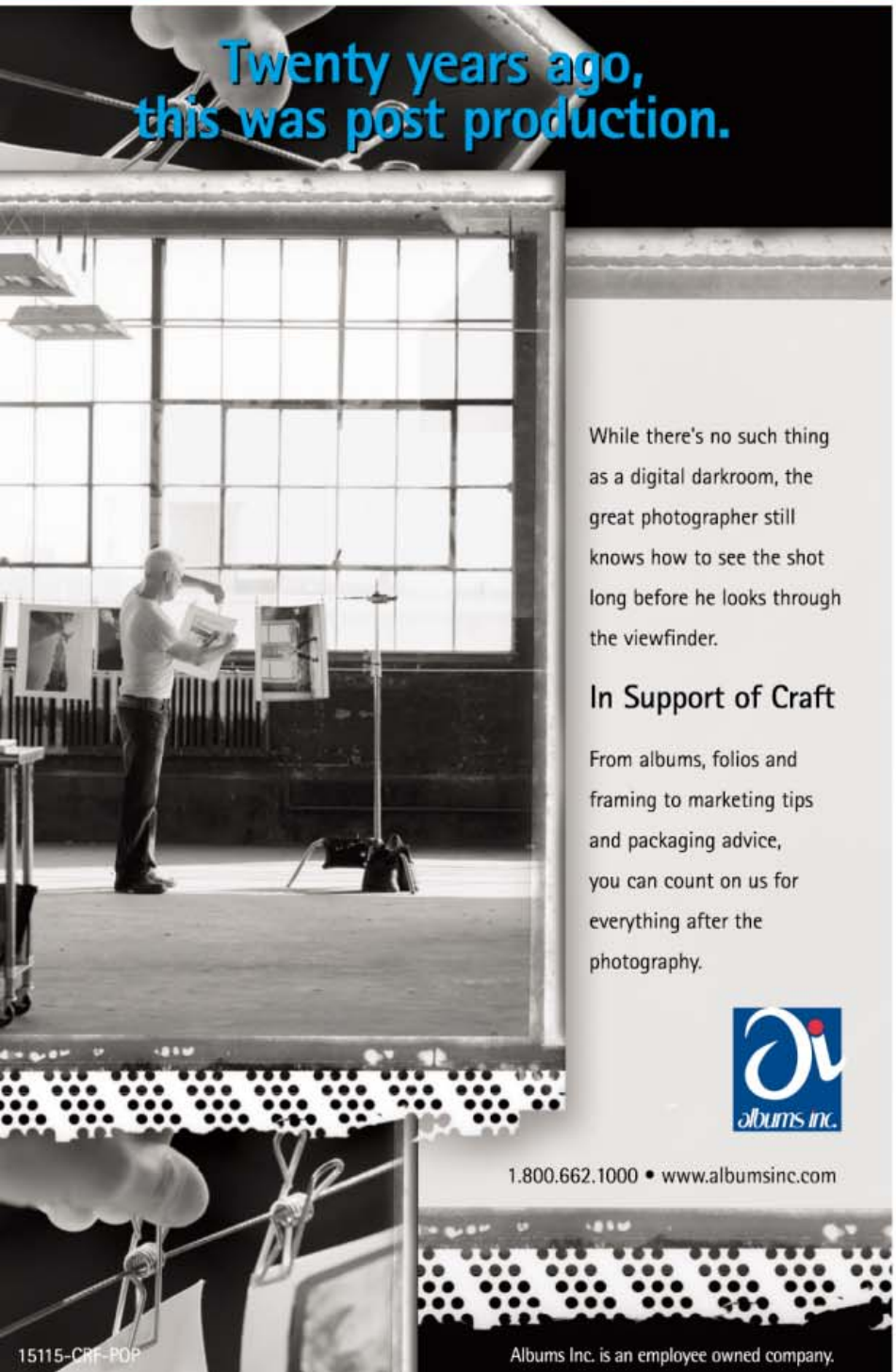
EVF SHOOTOUT

(continued from page 56)

particularly in dim light. Indoors, a red focus-assist beam helps the AF lock onto most any detail—although, as it does not project a pattern, blank areas will flummox the AF. All told, this is a well-rounded camera that has benefited from ongoing refinements. The basic platform goes back to the direct-viewing Coolpix 5000 of 2001, and, in some ways, it's showing its age. While it's compatible with current Nikon Speedlights (and stands head and shoulders above the Fuji and Panasonic's nondedicated hot-shoes in this regard), it lacks the full complement of iTTL functions, notably wireless TTL.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PANASONIC LUMIX DMC-FZ30

Long, fast, steady

A look at the FZ30's test results tells the story: This is the resolution champ of the bunch, with a remarkable average of 1758 lines, topping the 9MP Fuji. And near-excellent color accuracy. But that chronic problem with Lumix cameras, digital noise, rears its ugly head at ISO 100, where it rates Unacceptable; it's even worse at ISO 400.This is unfortunate, because the FZ30 would very likely be the killer camera of this bunch, if its digital noise were cleaned up.

While it does not maintain the f/2.8 constant aperture of its predecessor, the FZ20, its f/2.8-3.7 Leica-spec optic is the fastest of the three, and its sharpness contributes mightily to the resolution numbers. The lens has silky-smooth zoom and manual-focus rings; it's tough to tell the focusing ring (it's actually a rotary switch) from a traditional precision helical. And the EVF has the highest magnification of this group, but still enough eye relief for eyeglass wearers.

The camera's body has a pleasing SLR-like feel, and has two input dials instead of one for quicker manual-exposure setting. (The dials, though, are too recessed for us.) The exposure compensation control (for both ambient light and flash) is the quickest and easiest of this trio; just press the button one, two, or three times for the appropriate scale on the LCD or EVF, and adjust with

▼REAR WINDOW: The Panasonic has a good-sized LCD screen, at 2 inches, that goes live automatically when facing outward. But with swivel at the bottom hinge, it can't be used for self-portrait viewing.

What's Hot

- **Extra-high resolution.**
- **Optical image stabilization.**
- **Can zoom/focus during video.**

What's Not

- **Excessive digital noise at ISO 100+.**
- **Odd swivel to the 2-inch LCD.**
- **Not-so-wide wide angle.**

the left-right jog buttons.

Panasonic also wisely relocated the control for the camera's optical image stabilization to an external button, rather than burying it deep in a menu (as on the FZ20). The Lumix system has two settings: Mode 1 shows you what's happening, and Mode 2 engages only at the moment of exposure (and is claimed more effective). We still like Mode 1, and it's plenty effective—we've found a 3-stop gain or more with it, shooting at full 420mm tele. Can you say wildlife shooting?

Autofocusing is precise, but it can get leisurely at lower light levels. A relatively unobtrusive red AF-assist lamp speeds up the process in low light at close range, but it can't focus on a blank area. A high-speed focusing mode, which momentarily freezes the EVF frame, is claimed to boost AF speed, although we didn't notice any difference. At 420mm, the FZ30 has a long minimum focusing distance (two meters, like the Fuji) but won't focus any closer in macro.

CERTIFIED TEST RESULTS

PANASONIC LUMIX DMC-FZ30

Resolution: Excellent (1700Vx1750Hx1825D lines). **Color accuracy:** Extremely High (Avg. Delta E: 8.19). **Highlight/shadow detail:** Very High. **Contrast:** Normal, and adjustable in 3 steps via menus. **Noise:** Moderate at ISO 80, Unacceptable at 100–400. **Image quality:** Extremely High at ISO 80. **Distortion** (at 35mm equivalents): Visible barrel (0.74%) at 35mm; Imperceptible pincushion (0.08%) at 90mm; Slight barrel (0.15%) at 200mm; Imperceptible pincushion (0.02%) at 420mm. **Video:** 640x480 pixels at 30 fps; mono sound. **AF speed:** Moderate in most lighting conditions. With AF-assist beam, Moderately Fast in dim light. **CIPA battery life rating:** Approx. 280 shots.

VITAL STATISTICS: Sensor: 8.0MP effective CCD (3264x2448 pixels). **Lens:** 12X optical zoom (35–420mm 35mm equivalent) f/2.8–3.7. **LCD:** Tilting and bottom-swiveling 2-inch, 230,000-pixel TFT. **EVF:** 0.44-inch, 235,000-pixel TFT. **Storage:** SD/MMC card slot, JPEG, TIFF, and RAW formats. **Exposure controls:** 60–1/2000 sec shutter speeds, f/2.8–11 apertures; auto, program, aperture-priority, shutter-priority, manual, 14 scene modes, and AE lock. **Metering:** Evaluative multisegmented, centerweighted, center spot. **Flash:** Built-in, up to 24.6 ft at wide-angle, to 18.4 ft at tele, auto ISO; adjustable in ⅓-EV steps. Generic hot-shoe. **Output:** Full-speed USB 2.0, NTSC/PAL video. PictBridge enabled. **Power:** Proprietary Li-ion rechargeable battery. **Size/weight:** 5.2x3.3x5.4 in., 1.6 lb with card and battery. **Street price:** $650. **In the box:** Battery, charger, AV/USB cables, neckstrap, lenshood, software (ArcSoft PhotoImpression, PanoramaMaker, and PhotoBase; Lumix Simple Viewer; Photo Fun Studio). **For info:** www.panasonic.com; 800-272-7033.

THE BOTTOM LINE

As happens on many of our comparison tests, our ideal camera would combine elements of all three cameras. We'd take the resolution, low noise, and SLR handling of the Fuji S9000; the build quality, system flash options, and great color of the Nikon 8800; and the supertele reach, bright lens, and image stabilization of the Panasonic FZ30.

But this is the real world, and we can't custom-assemble a camera. Our testing editors came to prefer the Fuji S9000, primarily for its feel and image quality, although lack of optical image stabilization and its oddly sludgy autofocusing keeps it from being the killer camera in this category. The Nikon Coolpix 8800, with its Vibration Reduction and Nikon Speedlight compatibility, must rank as the best all-around performer. The Panasonic FZ30—what can we say? If Panasonic figures out the noise equation, it could blow the other two cameras into the weeds. In short, all three are sharp shooters with plenty of image controls—but all three could use some extra refinement.

That said, these EVFs have some surprising advantages over DSLRS: Their electronic viewfinders provide 100-percent finder accuracy or very close to it, and their lenses have the kind of low distortion numbers that you get only with very pricey interchangeable optics. They're a great choice for fussy shooters who want to carry one camera and one lens, period.

And more super EVFs are on the way. Samsung should (finally) have its Digimax Pro 815 coming to market as you read this—a camera with an awesome 28–420mm 15X zoom lens, a 3.5-inch LCD screen, and 8MP capture. Both Sony and Kodak are now in production of high-resolution EVF cameras that eschew superzoom ranges for extra-wide-angle capability: the Kodak EasyShare P880 ($600 street), an 8MP camera with a 24–140mm equivalent lens, and the Sony Cyber-shot DSC-R1 ($1,000 street), a 10MP monster with a large APS-size image sensor and a 24–120mm lens. We'll be testing all of them soon, so stay tuned.

LIGHTS, CAMERA, ACTION!

DO PHOTO SHOOTERS NEED VIDEO? *Most would say no. But there are times when a still image just can't capture the moment the way video and sound can. Unfortunately it's nearly impossible to design a DSLR that records live video, thanks to the swing-up mirror.*

But there's no such problem with EVF cameras. All three of the EVFs in this shootout offer full-motion video (640x480 pixels per frame at 30 fps) and mono sound recording, but there are significant differences among them. And so far, none measures up to a DV camcorder when it comes to making real movies.

IMAGE QUALITY: *The Panasonic offers the best low-light video capability, and it has built-in image stabilization. Vibration reduction is also active in video mode on the Nikon. With the Fuji, but not the others, the exposure and white balance adjust during scene changes.*

ZOOM: *The Panasonic lets you manually zoom and focus during video (though if you do so quickly, you'll record motor sounds). The Fuji also lets you zoom during video recording.*

FILE FORMAT: *The Panasonic uses slightly less compression to store video and sound than the other two cameras do. But, like the Nikon, it uses Photo-JPEG compression and stores images in Apple's QuickTime format. The Fuji uses Motion-JPEG compression, so its video looks smoother.*

STORAGE: *The Nikon limits video clips to just 60 seconds, while both of the others let you record video until your card is full. But at full resolution, an empty 2GB SD card on the Panasonic can only store up to 20 minutes of video with mono sound. That gives the Fuji, with its higher-capacity CF and Microdrive card compatibility, an edge on recording length. At least until you compare it with a DV camcorder.*

CUTTING THE CORD

BY DAN RICHARDS

DIGITAL IS SO OLD HAT. The real cutting edge these days is wireless: wireless Internet, wireless PDAs, wireless home networks…But wireless photography? Definitely not on our list of favorite consumer photo gadgets.

Sure, you can send a 1MP picture from your cell phone, but the ability to transmit, receive, or print photos over the airwaves with your "real" camera is just now becoming available, to an extent, with these three cameras. Wi-Fi is a method of cordlessly connecting devices through a local home network, or a public access point (hotspot) that provides Internet hookup. All three of these cameras can operate on a home Wi-Fi network, though only one—the Kodak EasyShare One—can connect to the Internet via hotspot. Here's how they shake out.

Canon PowerShot SD430 Digital ELPH Wireless

$500 street; 5MP; 35–105mm f/2.8–4.9 3X zoom; 2-inch LCD

••CLEVER WI-FI TRICKS Using home networks: 1) Upload pictures to your computer. 2) Shoot and transfer—transmit pictures to a computer screen as soon as you shoot them. 3) Print photos through your computer to any printer. 4) Remotely operate the camera (up to 100 feet) via a computer using live video feed. Using direct transmission: Print to any PictBridge-enabled Canon printer. Coolest trick: Remote operation with live video viewing lets you take wildlife shots in your backyard, or very candid photos.

••HANDS ON Canon's entry is a known quantity: The SD430 Wireless is based on the SD400/450 series of svelte, easily pocketed ELPHs. Operation is straightforward Canon point-and-shoot, with large readable type on the LCD screen. (We wish, though, that the SD430 had the 2.5-inch screen rather than the 2-incher.) The little buttons and jog dial can be tricky for big fingers. And it has a not-so-great (but usable) optical viewfinder.

Printing directly to a Canon printer is as easy as attaching the included adapter to the printer's USB port, bringing up a picture in camera review, pressing the upload button, and following the directions.

••OUR TAKE Canon, like rival Nikon, smartly designed its first Wi-Fi model around a very competent camera. The hot feature of the SD430 Wireless is the remote wireless operation with a live video feed from the camera. You can also shoot and transfer, which is fun for parties or, with a Wi-Fi-enabled laptop, makes for huge picture storage capacity without a stack of memory cards.

The direct feed to a Canon printer is a nice trick, but it will hang up the camera until the print is finished. Depending on the printer, this can take several minutes. And the camera has no Wi-Fi hotspot connectivity at all.

CANON SD430 Wireless has built-in Wi-Fi transceiver, can send directly to a Canon printer via printer adapter, right.

Kodak EasyShare One

$550 street; 4MP; 36–108mm f/2.8–4.8 3X zoom; 3-inch LCD

••YOU MAY ALSO WANT TO BUY An additional Wi-Fi card ($100 street) for wireless hookup of a Kodak Printer Dock Series 3 Plus ($190 street).

••CLEVER WI-FI TRICKS Using Wi-Fi networks through hotspots: 1) Upload photos you've shot to the Gallery. 2) View any pictures in your Gallery. 3) E-mail photos. Using home networks: 1) Upload pictures to your computer. 2) Print photos through your computer to any printer. Using direct transmission: Printing to a Wi-Fi enabled Kodak printer. Coolest trick: Accessing the Gallery via hotspot gives you an album of thousands of pictures in your pocket.

••HANDS ON Dominated by its big 3-inch LCD touch screen, the One is a noticeably weighty and bulky camera. We weren't sold on the touch screen—we found fingers didn't work so well, and the included stylus is too tiny for easy use. (A retracted ballpoint pen is a good alternative.) But the menus are easy to use, with clear lettering and explanatory help screens. The Share button runs the show on most wireless functions: printing, e-mailing, uploading. Just press the button and follow the instructions for your choice. For all the tilting and swiveling that the LCD does,

Cameras go Wi-Fi...Is this the way to share?

it still can't be used for low-level viewing—unless you turn the camera upside-down.

••OUR TAKE We first saw the prototype of the One nearly two years ago, and in some ways it's obviously a two-year-old design: only 4MP, kind of clunky compared to current slimline camera design (for reference, see some Casio big-screen Exilims), and, surprisingly, not PictBridge compatible. And printing directly to a printer proved more of a chore than with the Canon or Nikon.

But this is the sole gadget in the bunch with true hotspot Wi-Fi capability, and so has to be seen as a bold (if late) first step. Suggestions for the next version: at least 5 to 6MP, a slimmer profile, and simpler setup procedure.

KODAK EASYSHARE ONE comes with a Wi-Fi card (protruding from top of camera). With another Wi-Fi card, you can send directly to Printer Dock 3 Plus.

Nikon Coolpix P1/P2

$450 street (P2: $340); 8MP (P2: 5.1MP); 35–126mm f/2.7–5.2 3.5X zoom; 2.5-inch LCD

••CLEVER WI-FI TRICKS Using home networks: 1) Upload pictures to your computer. 2) Shoot and transfer—have pictures transmitted to a computer screen as soon as you shoot them. 3) Print photos through your computer to any printer. Using direct transmission: Print to any PictBridge-enabled printer with printer adapter PD-10 ($50 street). Coolest trick: Using the shoot-and-transfer feature, you can continuously update a slide show running on your computer.

••HANDS ON The P1/P2 siblings bear a very close resemblance to the very competent Coolpix 7600/7900-series cameras, which is a good thing, although the P-cameras forego an optical viewfinder for a bigger 2.5-inch screen. Operation of the P1 is very straightforward, and it has inherited smart Nikon features like automatic redeye elimination, D-lighting for contrast control, and face-recognition AF. Direct printing is a matter of pressing a button and following the prompts.

••OUR TAKE These are both essentially great little digital cameras with some wireless tricks but, like the Canon, no Wi-Fi Internet capability. All the wireless functions save one require you to have a LAN-equipped computer or router to begin with. Direct printing with the PD-10 adapter is certainly simple enough, but it's really not much more convenient than connecting to the printer with a USB cable or a card.

NIKON COOLPIX P1, like the Canon, has a Wi-Fi card built in. The direct printer adapter is an extra-cost option.

THE BUZZ

If you've gotten the impression that this early crop of Wi-Fi cameras is more fun than function, we'd have to agree. The Canon and Nikon models are fine digital cameras with some interesting extras, but they don't give you direct access to the Internet. Sure, once you transfer pictures to your computer you can share them over the Internet in all the usual ways—but heck, you don't need Wi-Fi for that, just a cable or card reader.

That leaves the Kodak EasyShare One, which demonstrates much promise but comes up shy on performance. We think that for a $600 price tag, 8MP is not too much to ask for in this current market—and the camera should be pretty much ready to go straight from the box. As it is, the separate Wi-Fi card is pretty cumbersome (Canon and Nikon built it right into the camera, after all), and the setup procedure is very involved for a consumer camera system. We like being able to access a ton of pictures by Internet and to send hi-res shots directly from the camera via e-mail. And we think the basic design—big screen and simple user-interface—is the way to go. The EasyShare Two should be terrific.

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BY PHILIP RYAN

Long On Value

More scan for your buck

MICROTEK'S SCANMAKER i800 is one *loooong* flatbed scanner: 22.6 inches long, to be exact. But then, most flatbeds can only scan originals up to 8.5x11 inches. The i800 scans up to 8.5x14-inch prints—great for panoramas. It also does up to 8x12-inch film and has holders for 35mm, 110/120 film strips, and 4x5 negatives or chromes. These solid, easy-to-use holders have a new design that uses rubber grips to hold your film flat. And the i800 sports both Hi-Speed USB 2.0 and FireWire connections, scans and outputs in 48-bit color. Best of all, it will only set you back $360 (street).

What's Hot

- Up to 8.5x14-inch print scans.
- Good resolution on film scans.
- Well-designed film holders.

What's Not

- Somewhat slow scan speed.
- Long size demands more desk space.
- ScanWizard software not so user-friendly.

The i800 scored an Extremely High rating on our color accuracy test on prints (Delta E: 9.93) and an Excellent rating on the same test on Kodak Ektachrome slide film (Delta E: 7.69). The 4800x9600-dpi resolution is more than enough for large blowups of prints. On 35mm film, we measured a resolution of 42 lp/mm, which is about the equivalent of a 2400-dpi film scanner. That's enough to make 11x14-inch prints; you can go even larger from medium-format negatives or slides.

The speed could've been faster. Using the FireWire connection, we scanned a 4x6 print at 1000 dpi in 2 min 11 sec, a little slow for a 4x6. A 35mm slide takes 3 min 38 sec at 4800 dpi.

Along with a bundle of image-management and editing software, Microtek includes its own ScanWizard, as well as more user-friendly Silverfast SE scanning software. Both programs offer a full range of controls, including curves and levels for each color channel, plenty of auto fixes for quick scans, and presets for numerous types of film. You can also apply Digital ICE to automatically remove dust and scratches (though this will increase scan time dramatically), or ColoRescue to bring faded photos back to life.

Want a well-priced, legal-sized flatbed? Microtek's i800 is worth a look.

For info: www.microtekusa.com; 310-687-5940.

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At the heart of the image™ Nikon™

BY PETER KOLONIA

Full Metal Jacket

Studio lights at an affordable price

LOOKING FOR AN ENTRY-level studio monolight that pros won't snub their noses at? Bron Electronics recently upgraded its "Solo B" line of Visatec low-cost strobes with all-metal housings and fan-cooling systems, two pro-level features rare in strobes targeted at the home user. The Bs range from the 1200-Watt-second 3200 B down to our test unit, the 5-pound, 130Ws Solo 400 B ($338 street).

A week of testing showed the 400 B to be well designed, with more than its share of attractive (though not unusual) features. These include continuously variable, dial-in power output across a 3-stop range; 4-mode 150-watt halogen modeling light; built-in carrying handle, and a wide line of accessories. Other, less common, features are a patented, lock-free bayoneting system for attaching snoots and reflectors, auto dumping (when dialing down power), auto shutoff (to prevent overheating), and a conveniently lock-free umbrella holder.

Cool feature: Because the umbrella adapter isn't concentric with the flash tube, Bron designed a clever asymmetrical reflector that redirects light output for even reflection from the umbrella's surface. Also cool: a special-order adapter for powering the 400 B from a car battery!

Visatec's distributor, Hasselblad USA, offers the Solo monolights in several attractively priced two- and three-light kits, which come in extremely sturdy, well-padded pro-grade cases that are almost reason enough to buy. Any ambitious intermediate who wants to grow beyond the limitations of hot-shoe lighting should consider the Visatec Solo 400 B. It's not the most powerful strobe for the money, but it may be the most feature-rich and durable. *For info: www.hasselbladusa.com; 973-227-7320.*

What's Hot

- All-metal housing.
- Fan cooled.
- Built-in optical slave also sensitive to infrared light.

What's Not

- Relatively low output.
- Instruction manual poorly printed and not well translated.

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Digitally Equipped
5256
NEW
Rolling Photo/Computer Backpack
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CANON 10–22MM F/3.5–4.5 USM EF-S

WIDE GUY

BY PETER KOLONIA

CANON, NIKON, SIGMA, TAMRON, and Tokina have all made mad dashes to get ultrawide-angle zooms into the hands of DSLR owners whose styles were crimped by sub-full-frame imaging sensors. Canon's entry, the from-the-ground-up new 10–22mm f/3.5–4.5 USM EF-S, offers a 16–35mm (equivalent) focal-length range that gives Digital Rebel or EOS 20D owners about as wide a view as most 35mm users enjoy. At $710 (street), it's Canon's most expensive non-L, nonspecialized lens, and also the most expensive digital-only EF-S optic.

HANDS ON: Though about average in size, the Canon 10–22mm EF-S is the lightest of all DSLR ultrawides, in some cases by a significant margin. (For example, Tokina's 12–24mm f/4, at 20 ounces, is nearly half again heavier.) The surfacing is Canon's familiar matte-black crinkle finish. Construction values are not L-series tough, but seem rugged nonetheless.

The zoom and focusing rings are ribbed and rubber-clad; the former is amply scaled, but the latter, at 0.33 inches, seems skimpy. The focusing scales (metric, white; U.S., green) are close on the lensmount and not easy to read for a few reasons: Digits are small, low-contrast, and often in the shadow of their plastic-shrouded window. Focus and zoom actions are smooth and reasonably well-damped, though not fluid.

The ring-type USM motor provides AF action that's rapid and utterly silent. As with all Canon digital-only lenses, its lens-orienting index mark is a small 3-D white pyramid, not Canon's usual red "bubble."

IN THE LAB: SQF performance fell in the Excellent range for all tested focal lengths, indicating superior sharpness. Distortion performance, according to DxO Analyzer tests, was even stronger: At 10mm, barrel distortion fell in the lower sectors of the Visible range (0.52%), a well-above-average performance. At 14mm and 22mm, distortion control improved into the Slight range, with 0.11% barrel distortion at 14mm, and

Subjective Quality Factor

key: A+ | A | B+ | B | C+ | C | D | F

10mm

Size	5x7	8x10	11x14	16x20	20x24
3.5	96.7	95.6	93.3	89.0	84.2
4.0	96.7	95.7	93.3	89.2	84.3
5.6	96.7	95.6	93.2	88.9	83.8
8.0	96.6	95.6	93.2	88.8	83.7
11.0	96.4	95.3	92.7	87.9	82.4
16.0	95.9	94.6	91.7	86.1	79.5
22.0	95.6	94.2	91.0	84.8	77.3

14mm

Size	5x7	8x10	11x14	16x20	20x24
4.0	96.6	95.6	93.2	88.9	84.1
5.6	96.6	95.6	93.2	88.9	83.9
8.0	96.4	95.2	92.7	87.9	82.4
11.0	96.2	95.0	92.2	87.2	81.3
16.0	95.8	94.5	91.4	85.8	79.2
22.0	94.8	93.2	89.4	81.9	72.7
25.0	95.0	93.5	89.8	82.4	73.3

22mm

Size	5x7	8x10	11x14	16x20	20x24
4.5	96.0	94.7	91.9	86.6	80.5
5.6	96.3	95.1	92.4	87.7	82.3
8.0	96.2	94.9	92.2	87.3	81.5
11.0	96.0	94.8	92.0	86.8	80.8
16.0	95.7	94.3	91.2	85.5	78.8
22.0	94.9	93.3	89.6	82.4	73.7
29.0	94.2	92.5	88.2	79.2	68.1

CANON 17–85MM F/4–5.6 IS USM EF-S

STELLAR STEP UP

THE EQUIVALENT OF A 28–135MM lens, Canon's 17–85mm f/4–5.6 digital-only EF-S zoom ($600 street) is a logical upgrade for Digital Rebel and 20D owners ready to step up from Canon's standard 18–55mm f/3.5–5.6 kit zoom. The only EF-S lens with image stabilization so far, the 17–85mm features third-generation IS technology, which promises shorter "wake-up" times, more aggressive subject tracking, and tripod compatibility.

The obvious comparison is with Canon's 28–135mm f/3.5–5.6 full-frame IS zoom ($405 street, after rebate), which, seven years on, remains popular, if only because it's the least expensive IS zoom.

HANDS ON: This matte-black lens is noticeably smaller and lighter than the 28–135mm. It has a large, ribbed, and rubberized zoom ring, with a smaller but equally grippable manual-focus collar. The turning action for both is well-damped, if not super smooth. Like the 28–135mm, focusing scales are behind a plastic window, and the white metric scale is more legible than the green U.S. scale. AF action is fast, accurate, and silent. Controls include Canon's AF/Manual and Stabilizer switches.

IN THE LAB: At the test focal lengths, SQF performance is in the Excellent range. According to DxO Analyzer tests, distortion is well-controlled at 85mm and 50mm

(0.44% and 0.49% pincushioning, respectively), moving into the Very Visible range (1.25% barrel) at 17mm. Above average for the field, this is a significantly better showing than the 28–135mm IS lens could muster: 2.70% barrel distortion at 28mm. Light falloff in the corners is gone by f/8 at the longer focal lengths, and by f/5.6 at 17mm–slightly above-average. At

Subjective Quality Factor

key: A+ | A | B+ | B | C+ | C | D | F

17mm

Size	5x7	8x10	11x14	16x20	20x24
4.0	96.1	94.9	92.1	86.8	80.5
5.6	96.1	94.8	92.0	86.6	80.1
8.0	95.8	94.5	91.5	85.6	78.6
11.0	95.7	94.4	91.3	85.4	78.4
16.0	95.5	94.1	90.8	84.6	77.1
22.0	95.0	93.4	89.7	82.5	73.6

50mm

Size	5x7	8x10	11x14	16x20	20x24
5.6	96.5	95.3	92.9	88.9	84.7
8.0	96.3	95.1	92.5	88.2	83.5
11.0	96.3	95.0	92.4	88.1	83.5
16.0	96.0	94.8	92.0	87.5	82.5
22.0	95.1	93.5	90.0	83.8	76.6
32.0	94.3	92.5	88.4	80.1	70.1

85mm

Size	5x7	8x10	11x14	16x20	20x24
5.6	96.2	95.1	92.4	87.6	82.2
8.0	96.3	95.1	92.5	87.8	82.4
11.0	96.2	95.0	92.3	87.5	81.9
16.0	95.8	94.5	91.6	86.0	79.6
22.0	95.3	93.9	90.5	84.2	76.6
32.0	94.6	92.9	88.9	80.4	69.9

0.22% pincushioning at 22mm. This is a very strong showing–significantly better than any similar optic we've tested.

Light falloff was gone in the corners by f/5.6 at 10mm and 14mm, and by f/8 at 22mm–also an above-average performance. At the universal close-focus distance of 9.4 inches, the maximum magnification ratio was a best-in-class 1:6 at 22mm.

CONCLUSION: Based on its superior sharpness, distortion, close-up characteristics, reasonable size and very light weight, this zoom sits at the top of the digital-only ultrawide class. Hands down.

What's Hot
- Ultra wide angle of view.

What's Not
- Expensive.

Specifications

10–22mm (10.19–21.51mm tested), f/3.5–4.5 (f/3.38–4.62 tested), 13 elements in 10 groups. Focusing turns 70 degrees counterclockwise. Zoom ring turns 60 degrees clockwise. Focal lengths marked at 10-, 12-, 14-, 17-, 20-, and 22mm. ■ **Diagonal view angle:** 107–63 degrees. ■ **Weight:** 0.89 lb. ■ **Filter size:** 77mm. ■ **Mounts:** Canon AF Digital only. ■ **Street price:** $710.

the universal close-focus distance of 13.7 inches, maximum magnification ratios ranged from 1:14.1 at 17mm to 1:4.8 at 85mm, about normal for its class.

CONCLUSION: With distortion under control, an IS system that delivers three extra stops of hand-holdable shutter speeds, excellent sharpness, and more, this lens will call out to any Digital Rebel or EOS 20D owner who can afford the price of admission.

What's Hot
- Image stabilizer.
- Above-average distortion control.

What's Not
- Expensive.

Specifications

17–85mm (17.34–85.88 tested), f/4–5.6 (f/3.94–5.76 tested), 17 elements in 12 groups. Focusing turns 110 degrees counterclockwise. Zoom ring turns 60 degrees clockwise. Focal lengths marked at 17-, 24-, 35-, 50-, and 85mm. ■ **Diagonal view angle:** 78–18 degrees. ■ **Weight:** 1.07 lb. ■ **Filter size:** 67mm. ■ **Mounts:** Canon AF Digital only. ■ **Street price:** $600.

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ACTION/SPORTS

ANIMALS

POP PHOTO PRESENTS THE 12TH ANNUAL INTERNATIONAL

ARCHITECTURE

CANDID/HUMOR

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PICTURE CONTEST

LANDSCAPES

NATURE

CALL IT THE WOW! FACTOR. With thousands of entries from our readers all over the globe pouring in, it seemed hard to pick the winners of our 12th Annual International Picture Contest. Contributing Editor Bob Lazaroff vetted all the prints, slides, and digital files, sorting them into 10 categories and selecting finalists for the last round. Then, our editors chose the best of each list, plus a Grand Prize winner, without knowing who made them or how. In the end, it was easy—our awards went to the photos that made us say, "Wow!"

PEOPLE

PHOTOJOURNALISM

TRAVEL/SCENIC

GRAND PRIZE

POP PHOTO'S 12TH ANNUAL
INTERNATIONAL PICTURE CONTEST

GRAND PRIZE

Bob Kim, 44, photographer, Federal Way, WA

For our Grand Prize-winning photographer, the world is a wide place, both figuratively and photographically. Bob Kim's inspiration in landscape photography belies the notion of capturing a single moment in time.

To create the magnificent pastel-inflected image that won our top honor this year, Kim spent seven days shooting more than 200 photographs of Hedrick Pond, Wyoming, from three different vantage points. Back home in his studio, he edited the number of shots down to 30, then spent more than a month of extensive layering, color correcting, dodging, burning, and masking with Adobe Photoshop 7.0 to come up with the final composite. The result, in a word: wondrous.

In fact, so breathtaking were the five images Kim entered in our contest, we couldn't resist including another here, as well. This dramatic seascape, taken on Cannon Beach, Oregon, is likewise a composite of 30 images taken over two weeks with the same technical set up. You can see more of Kim's work showcased on his web site, www.bobkim.net.

TECH INFO: Tripod-mounted Hasselblad 503CX; 80mm f/2.8 and 150mm f/3.2 Hasselblad lenses (with an 82A graduated ND filter). Various exposures between one and eight seconds. Film, Fujichrome Velvia. Images scanned with a Screen DS 8090 scanner and worked over extensively in Adobe Photoshop 7.0.

ACTION/SPORTS

POP PHOTO'S 12TH ANNUAL INTERNATIONAL PICTURE CONTEST

1st Prize

1st Prize

Igor Ondryas, 60, project manager, Laguna Niguel, CA

This shot has us hanging on to our hats! Igor Ondryas was sailing on the Mediterranean Sea off the coast of France, when strong mistral winds sent the boat into a 50-degree incline while only one sail was rigged. Amidst all the turmoil, he crawled to the bow of the boat and took several shots of the dramatic seafaring scene, including this winning image.

TECH INFO: Praktica Mat, 20mm f/4 Carl Zeiss lens. Exposure, not reported. Film, Kodak Ektachrome 100. Slide scanned with Nikon Coolscan 8000 ED scanner; minor adjustments made with Adobe Photoshop CS.

2nd Prize

Blake Shaw, 47, ophthalmologist, San Diego, CA

Nikon D100, 70–300mm f/4–5.6G Nikkor lens. Exposure, 1/2 sec at f/18. Image corrected using Adobe Photoshop CS.

3rd Prize

Henry Fernando, 52, portfolio manager, Kanata, Ontario, Canada

Nikon D70, 18–70mm f/3.5–4.5G AF-S DX Nikkor lens. Exposure, automatic (settings not reported); ISO 200. Image cropped and corrected using Adobe Photoshop CS.

Honorable Mention

Mike Carroccetto, 47, photographer, Nepean, Ontario, Canada

Monopod-mounted Canon EOS-1D, 400mm f/5.6L Canon lens. Exposure, 1/1600 sec at f/5.6. Image cropped and corrected with Adobe Photoshop 7.0.

ANIMALS

1st Prize

1st Prize

Thomas Cooper, 49, estate manager, San Diego, CA

Wapusk National Park, near Churchill in the Canadian province of Manitoba, is home to some 200 polar bear dens. Thomas Cooper visited in the late winter season to photograph the baby bear cubs, usually born in December. At one point in the season last year, he donned four layers of thermal clothing and went out with an expedition in the bitter cold (–25 degrees) to capture this heartwarming shot of a mother bear trying to nap as her cubs cavorted around her. Cooper tells us it was "a bit unnerving being that close to a mother bear who had not eaten in five months."

TECH INFO: Tripod-mounted Canon EOS-1v HS, 600mm f/4L Canon IS lens with 1.4X teleconverter. Exposure, 1/250 sec at f/8. Film, Fujichrome 100F.

2nd Prize

Chico Lima, 51, photographer, Rio de Janeiro, Brazil

"An old Sinar F 4x5," 150mm Schneider Symmar lens. Exposure, 1/2400 sec at f/4.5. Film, Fujichrome 4x5.

3rd Prize

Jim Mahoney, 37, financial advisor, West Palm Beach, FL

Tripod-mounted Nikon F5, 500mm f/4 Nikkor lens. Exposure, not reported. Film, Fujichrome 100F. Slide scanned with Nikon Super Coolscan 5000 ED; no editing software used.

Honorable Mention (TOP)

Gaspar R.C. Avila, 32, software developer, Azores, Portugal

Fujifilm FinePix S7000. Exposure, not reported. Image corrected using Adobe Photoshop CS.

Honorable Mention (BOTTOM)

Jim Mahoney, West Palm Beach, FL

Beanbag-mounted Nikon F5, 600mm f/4D AF-S Nikkor lens. Exposure, 1/250 sec at f/5.6. Film, Fujichrome 100F. Slide scanned with Nikon Super Coolscan 5000 ED, no editing software used.

2nd Prize

HM

3rd Prize

HM

ARCHITECTURE

1st Prize

1st Prize

Carl Backlund, 82, retired, Wilkes Barre, PA

While visiting Saguaro National Park in Arizona, Carl Backlund was dazzled by the way the sunlight was streaming through the slatted porch surrounding the park's visitor center. He quickly photographed this scene before entering the building. When he stepped back outside a short time later, all the shadows had disappeared, but, of course, Backlund had already captured his shot.

TECH INFO: Canon EOS 20D, 17–85mm f/4–5.6 IS Canon EF-S lens. Exposure, f/11 on aperture priority, shutter speed not reported; ISO 100. Image adjusted for contrast and brightness using Adobe Photoshop Elements 2.0.

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Mary Farace Daypack Backpack

Has a camera cradle that hold a compact digital camera with a 100-200mm lens attached and 9 dividers that holds everything you'll need for a day trip of shooting. The front pocket is great for cords and extras. There are also tripod straps and a rain cover. Made of weather resistant, black, Softex nylon. Compact design 14" x 12" x 6". Accepts All Slinger USA attachment accessories.

Joe Farace Reporter Backpack

Has a camera cradle that will hold a digital pro camera with a 100-400 lens, 9 repositionable dividers to hold several lenses, a flash and lots more. **Separate compartment holds a 17" laptop (G5).** Oversize rain cover protects the and your head. The front compartment has pockets for memory cards, cords, card readers, business cards, PDA, cell phone, pens, etc. Made of weather resistant, black, Softex nylon. 18" x 13" x 9.8" Accepts All Slinger USA attachment accessories.

Slinger Bag

Ergonomically designed, multi-purpose, photo/video bag can be worn as a sling bag or as a modified backpack. Main compartment measures 10" x 9" x 4" with lots of outer pockets including mesh pockets for a water bottle and such. Deceptively small, the bag's squarish design allows it to hold lots of gear. Available in Black, Camouflage, Gray, Green, Maroon and Navy.

Pro Slinger Bag

Expanded version of the original Slinger bag. The front-to-back dimension has been increased to 6-1/2" to hold the new, larger digital professional SLRs. Still with the same roomy interior just a bit wider. Available in Black or Gray.

Flashpoint Transport Cases

Flashpoint studio cases are sturdy, super shock resistant and lightweight. The construction of these cases starts with a lightweight thermoplastic shell that has high impact strength.
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2nd Prize

Walter Brown, 61, ship-builder, Seattle, WA

Experience Music Project shot with a tripod-mounted Nikon N80, 24–120mm f/3.5–5.6G AF-S Nikkor lens. Exposure, not reported; Fujichrome 100.

3rd Prize

Andreas Budiwidjaja, 52, rice distributor, Jakarta, Indonesia

Kota Bunga, Indonesia: Nikon D70, 28–85mm f/3.5–4.5 Nikkor lens. Exposure, 1/50 sec at f/16. Curves adjusted in Adobe Photoshop CS.

Honorable Mention

Mahesh Kumar, 25, software engineer, Singapore

Tamil Nadu, India: Canon EOS 300D, 18–55mm f/3.5–5.6 Canon EF-S lens. Exposure, 1/30 sec at f/9; ISO 400. Cropped, corrected in Adobe Photoshop Elements 2.0.

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1st Prize

1st Prize

Joe Duty, 44, photojournalist, Decatur, TX

Joe Duty, a staff photographer for the *Wise County* (Texas) *Messenger*, says this may be one of his favorite candid photos that he's ever taken. At a homecoming dance at the local high school last fall, he was wandering around when he saw these three girls acting nutty for their own self-portrait. He quickly captured the shenanigans. Guess who got the better shot!

TECH INFO: Nikon D2H, 17–35mm f/2.8D AF-S Nikkor lens. Exposure, 1/60 sec at f/4; ISO 500. Minor corrections made with Adobe Photoshop 7.0.

2nd Prize

Jason Parks, 38, television producer, Woodland Hills, CA

Shot with Canon PowerShot A80. Exposure, 1/160 sec at f/2.8 in macro mode. Tone and colors evened out using Quick Fix mode in Adobe Photoshop Elements 3.0.

3rd Prize

Lee Ann Sahagun, senior systems analyst, Lutz, FL

Shot with tripod-mounted Nikon D100, 28–200mm f/3.5–5.6G AF Nikkor lens. Exposure, 1/4 sec at f/5.6; ISO 250. Minor adjustments to the image's color and contrast made using Adobe Photoshop 7.0.

Honorable Mention (RIGHT)

Tod A. Smith, 43, media director, New Orleans, LA

Canon EOS 20D, 18–55mm f/3.5–5.6 EF-S Canon lens. Exposure, 1/200 sec at f/10; ISO 400. Minor color correction and levels adjustment made in Adobe Photoshop Elements 3.0.

Honorable Mention (LEFT)

Fred Luhman, retired engineer, Lakewood, CO

Nikon FM2, 75–150mm Nikkor lens. Exposure, not reported. Film, Fujichrome (type and speed not specified). The final image is a composite of two photos—one of window washers cleaning an office tower in Denver, and the other a close-up of sheet music for a Mozart sonata—combined with Adobe Photoshop 5.5.

2nd Prize

HM

3rd Prize

1st Prize

1st Prize

Stefan Scherperel, 26, full-time student majoring in photography, Ellensburg, WA

This surreal image, titled "Awake #2," is part of a project Stefan Scherperel created about the literal interpretation of dreams. The photomontage that took our top prize for art photography illustrates "the inability to control one's own actions and being controlled or forced by an outside influence," he says. To turn his dreams into this pictorial reality, Scherperel shot the background for this image in the mountains north of his home; the main subject was photographed behind a green screen in his apartment.

TECH INFO: Pentax 645, 45mm f/2.8 Pentax lens. Lighting (main subject), two 1000W Britek lights with softboxes. Multiple exposures, not reported. Film, Fujicolor Superia 100. Images scanned on Imacon Flextight 343 film scanner; final image pieced together in Adobe Photoshop CS and CS2, retouched using a Wacom Graphire3 tablet.

2nd Prize
Musleh Jameel, 31, pharmacist, Dammam, Saudi Arabia
Nikon D70, 18–70mm f/3–4.5G AF-S DX Nikkor lens. Exposure, 1/320 sec at f/9. Adobe Photoshop CS.

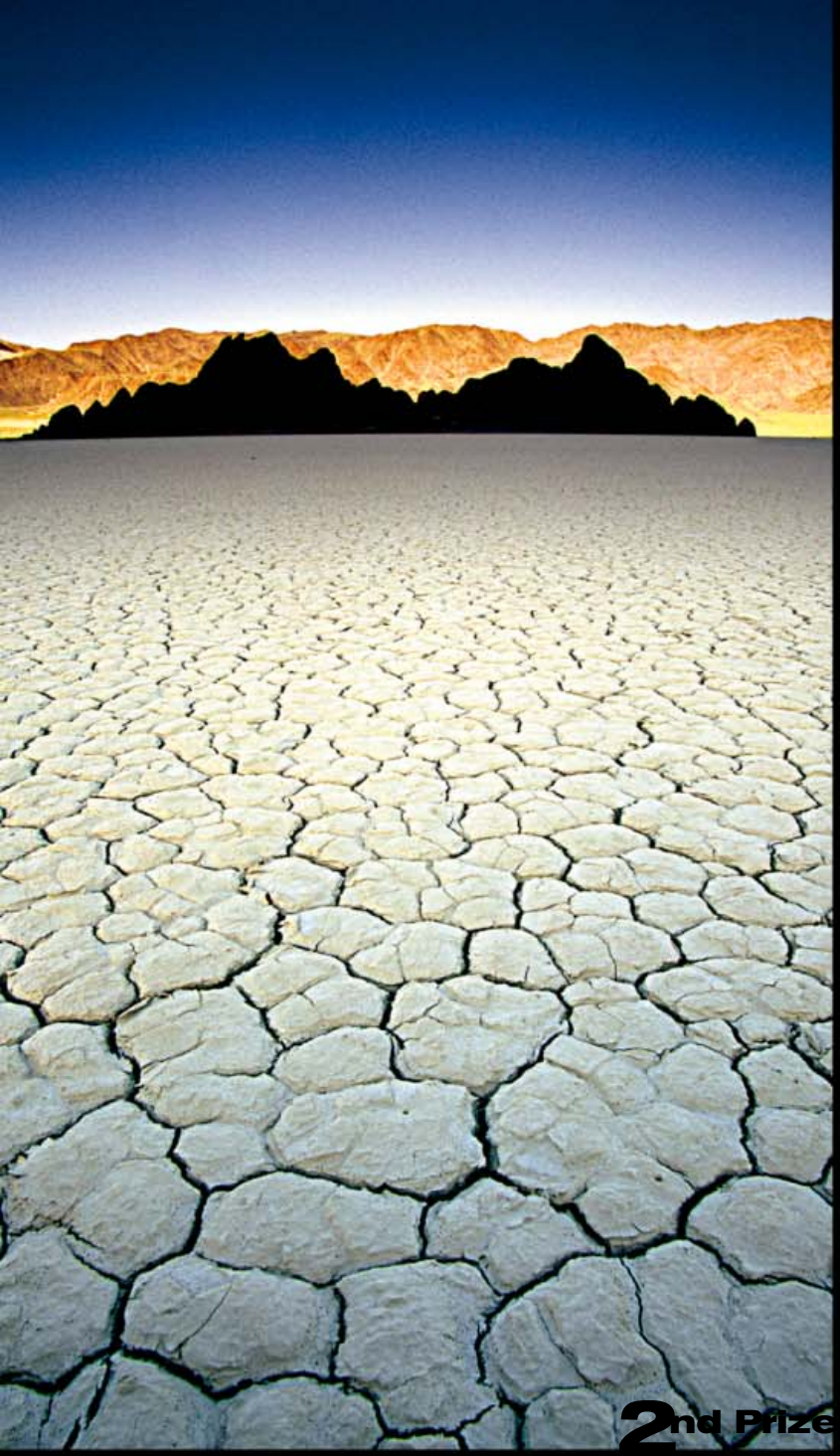
3rd Prize
Raymond J. Klein, 73, retired photographer, Vancouver, WA
Tripod-mounted Canon EOS Digital Rebel, 18–55mm f/3.5–5.6 EF-S Canon lens with Leitz Wetzlar Macrotar VI/b attached to front element. Two exposures, aperture priority f/29 (shutter speed not reported). Images combined and enhanced using Adobe Photoshop Elements 2.0.

Honorable Mention *(TOP)*
Laura Weron-Williams, 35, homemaker, Duvall, WA
Nikon 8008s, 28–80mm f/3.5–5.6 Promaster lens. Exposure, not reported. Film, Kodak 400CN. Scanned with Epson Perfection 3170 Photo scanner; image cropped and corrected using Adobe Photoshop CS2.

Honorable Mention *(BOTTOM)*
Darwin Wiggett, 44, photographer, Water Valley, Alberta, Canada
Composite of two images shot within two hours of each other. Road and storm clouds: Canon EOS-1N, 20mm f/2.8 Canon lens with Singh-Ray 2-stop hard-edge grad ND filter; exposure not reported; film, Fujichrome Velvia 50. Multiple lightning strikes: Canon EOS-1N, 28–70mm f/2.8 Canon lens; exposure, f/8 (shutter speed not reported); film, Fujichrome Provia 100F. Slides scanned with Imacon photo scanner and combined using Adobe Photoshop 7.0.

LANDSCAPE

1st prize



1st Prize

Darwin Wigget, 44, photographer, Water Valley, Alberta, Canada

For Darwin Wigget, good photography is all about the mood. Water Valley, where he lives, is largely ranching land, but the sky can add drama to the landscape. This shot was taken on a wintry day when Wigget spied this fence and tree in nearby Dogpound. He "worked it" to give the shot the highest emotional impact.

TECH INFO: Canon EOS-1N, 20mm f/2.8 Canon lens with Singh-Ray 2-stop soft-edge grad ND filter to hold back brightness in the sky. Exposure, f/22 (shutter speed unreported). Film, Fujichrome Provia 100F. Slide scanned withImacon photo scanner; image converted to black-and-white and digitally sepia-toned with Adobe Photoshop 7.0.

2nd Prize

Eric Moore, 34, systems engineer, La Plata, MD

Tripod-mounted Canon EOS Elan 7E, 19–35mm f/3.5–4.5 Tamron lens with Cokin 2-stop grad ND filter. Exposure, not reported. Film, Fujichrome Velvia 50. Slide scanned with Konica Minolta DiMAGE Scan Elite F-2900; image corrected with Adobe Photoshop 7.0.

3rd Prize

Wendell Delano, 43, certified public accountant, Alameda, CA

Nikon D100, 12–24mm f/4G AF-S DX Nikkor lens with graduated neutral density filter. Exposure, 1/125 sec at f/5.6. Image corrected using Nikon Capture software.

Honorable Mention (TOP)

Fred Schaad, 50, environmental technician, Kelowna, British Columbia, Canada

Canon EOS-3, 28–135mm f/3.5–5.6 IS Canon lens with a B&W circular polarizing filter. Exposure, 1/60 sec at f/16. Film, Fujichrome Velvia 50. Slide scanned with Nikon Super Coolscan 5000 ED; image corrected using Adobe Photoshop CS.

Honorable Mention (BELOW)

Michael Soo, 33, software engineer, Cupertino, CA

Canon EOS 20D, 12–24mm f/4.5–5.6 Sigma lens. Exposure, 1/40 sec at f/8; ISO 100. Image corrected using Adobe Photoshop CS.

NATURE

1st Prize

1st Prize

John Bernabeu, 57, part-time plumber, Murrells Inlet, SC

To get this shot, John Bernabeu simply walked across the street to his in-laws' front yard. It was early in the morning, and he was attracted to the way the early morning sidelight illuminated the flowers and made the edges of their petals glow.

TECH INFO: Tripod-mounted Fujifilm FinePix S7000. Exposure, 1/60 sec at f/8; ISO 200. Cropped and color-corrected with Adobe Photoshop Elements 3.0.

2nd Prize

Shirley D. Cross, retired, Salem, OR

Nikon N90, 28–70mm f/3.5–4.5 Nikkor lens. Exposure, not reported. Film, Fujichrome Sensia 100. Slide scanned with Konica Minolta DiMAGE Scan Elite 5400; minor adjustments made in Microsoft Picture It! 2001.

3rd Prize

Greg Spirakis, 44, retired engineering executive, Saratoga, CA

Shot with Olympus C-5050 zoom. Exposure, 1/100 sec

at f/5.6; ISO 64. Fill-flash used. Corrections and adjustments made with Adobe Photoshop CS2.

Honorable Mention (TOP)

Bob Jensen, 51, business administrator, Canoga Park, CA

Shot with a tripod-mounted Fujifilm FinePix S3 Pro, 200mm f/4 Nikkor lens, with an attached Really Right Stuff quick-release plate. Exposure, 1/180 sec at f/32. Lighting included two strobes and umbrellas. Contrast was adjusted by using Adobe Photoshop CS.

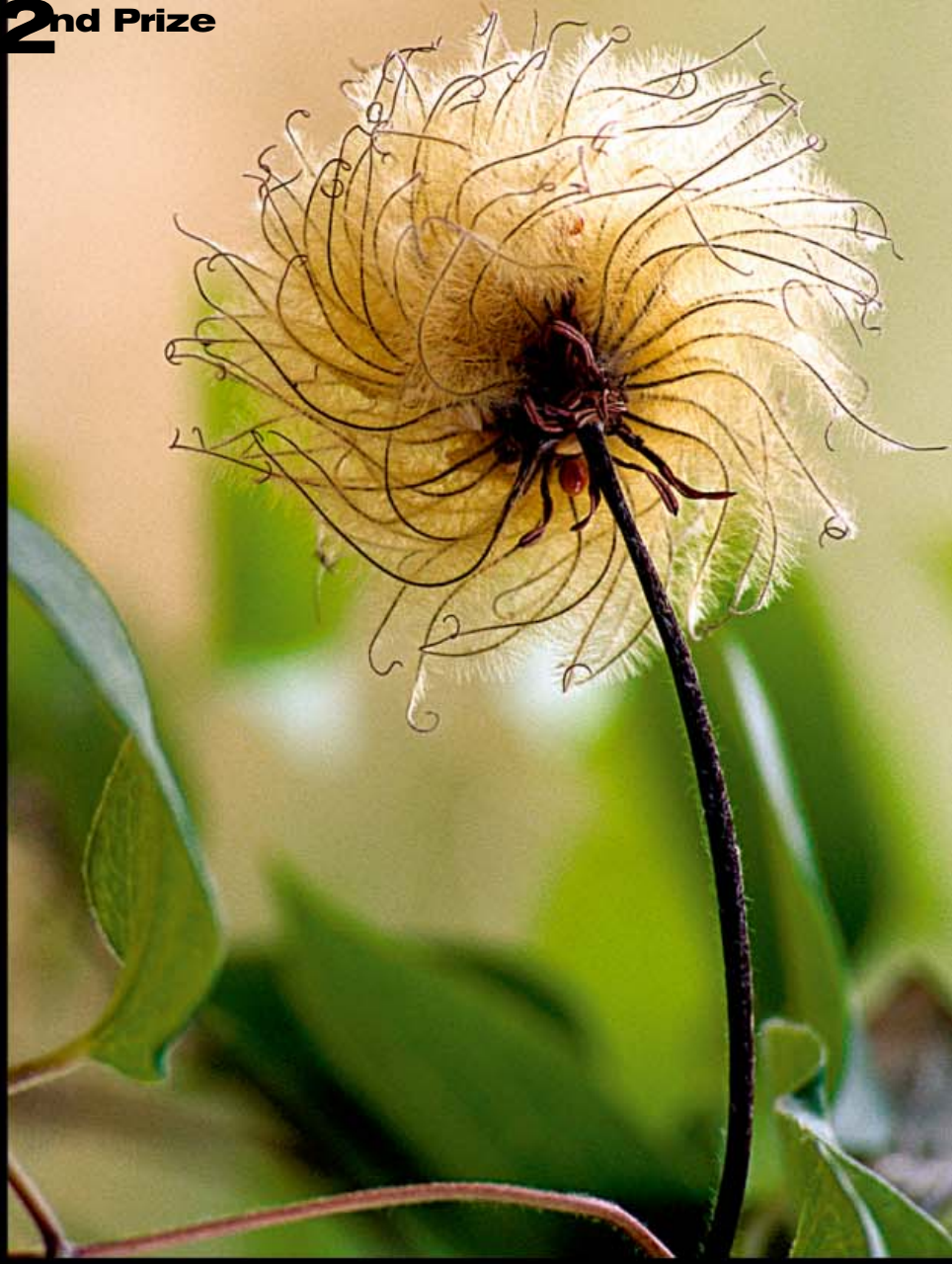
Honorable Mention (BOTTOM)

Brent Coulter, 46, marketing associate, Colorado Springs, CO

Shot with a tripod-mounted Canon EOS 20D, 100–400mm f/4.5–5.6L IS lens. Exposure, 1/640 sec at f/9; ISO 200. Minor adjustments to the image made by using Adobe Photoshop CS.

HM

2nd Prize



3rd Prize

PEOPLE

1st Prize

1st Prize

Rob Herr, 35, engineer, Simi Valley, CA

Pulling up to his house on his way home from work one day, Rob Herr heard his young son playing in the driveway. When he opened the car door and spied him playing in the bucket, Herr dashed for his recently purchased rig and took a bunch of shots. His favorite is the last shot out of the bunch: When the youngster saw himself reflected in the UV filter covering Dad's lens (which was only a few inches away from the delighted boy's face), he pointed to his reflection and started to laugh.

TECH INFO: Canon EOS 20D, 18–55mm f/3.5–5.6 Canon lens. Exposure, unreported; ISO 100. Minor cropping and corrections made using The Gimp 1.2.

2nd Prize

Dave Gallagher, retired television director, Hilo, HI

Shot with a Canon AE-1, 100–300mm f/4.5–5.6 Canon lens. Exposure, unreported. Film, Kodak Gold 200. Image scanned with CanoScan 2710 scanner; minor corrections made with Adobe Photoshop 5.0.

3rd Prize

Lisa Wiltse, 28, photojournalist, Redfern, New South Wales, Australia

Nikon F100, 35mm f/2 Nikkor lens. Exposure, 1/200 sec at f/16. Film, Kodak Tri-X 400. Image scanned with a Nikon Coolscan 4000 ED, adjusted for contrast and brightness with Adobe Photoshop 7.0.

Honorable Mention

Kim Ashby, 39, computing specialist, Provo, UT

Shot with a Nikon F100, 17–35mm f/2.8 Nikkor AF-S lens. Exposure unreported. Film, Fujichrome Velvia 100F. Scanned with an Epson 4990 scanner; adjusted for color and contrast in Adobe Photoshop 7.0.

1st Prize

1st Prize

Prakash Singh, 33, photographer, New Delhi, India

When the 2004 tsunami hit, Prakash Singh happened to be in the coastal town of Cuddalore in India's Tamil Nadu state. Wandering the beach the day after the traumatic event, he saw people gathering around the body of a child.

He writes, "There were tears in my eyes as I took this; I felt, while holding the dead child's hand, the father was feeling the happier days and the deep emptiness caused by loss of precious life."

Adds Singh, "I composed the photograph without showing the dead body of the boy. I felt the father holding his son's hand was enough to express the whole emotional impact of the moment."

We agree.

TECH INFO: Nikon D70, 70–200mm f/2.8G AF-S VR Nikkor lens. Exposure, 1/250 sec at f/5.6. Minor corrections made with Adobe Photoshop 6.0.

2nd Prize
Cleverson Sefrim, 33, unemployed, Curitaba, Parana, Brazil
In Laos: Canon EOS Digital Rebel, 55–200mm f/4.5–5.6 Canon lens. Exposure, 1/100 sec at f/5; ISO 160.

3rd Prize
Jason Politte, 29, courier/videographer/photographer, Conway, AR
Canon EOS Rebel X, 35–70mm Canon lens. Exposure, not reported. Film, Kodak Ektachrome E100VS. Slide scanned with Konica Minolta DiMAGE Scan Dual III. Adjusted, cropped, and sharpened with Adobe Photoshop Elements.

Honorable Mention
Ary Nascimento Bassous, 43, emergency room trauma surgeon, Rio de Janeiro, Brazil
Nikon FA, 180mm f/2.8D Nikkor lens. Exposure, not reported. Film, Kodak Tri-X. Negative scanned with Cano-Scan FS4000 scanner, with minor adjustments of contrast and tonality made in Adobe Photoshop 6.0.

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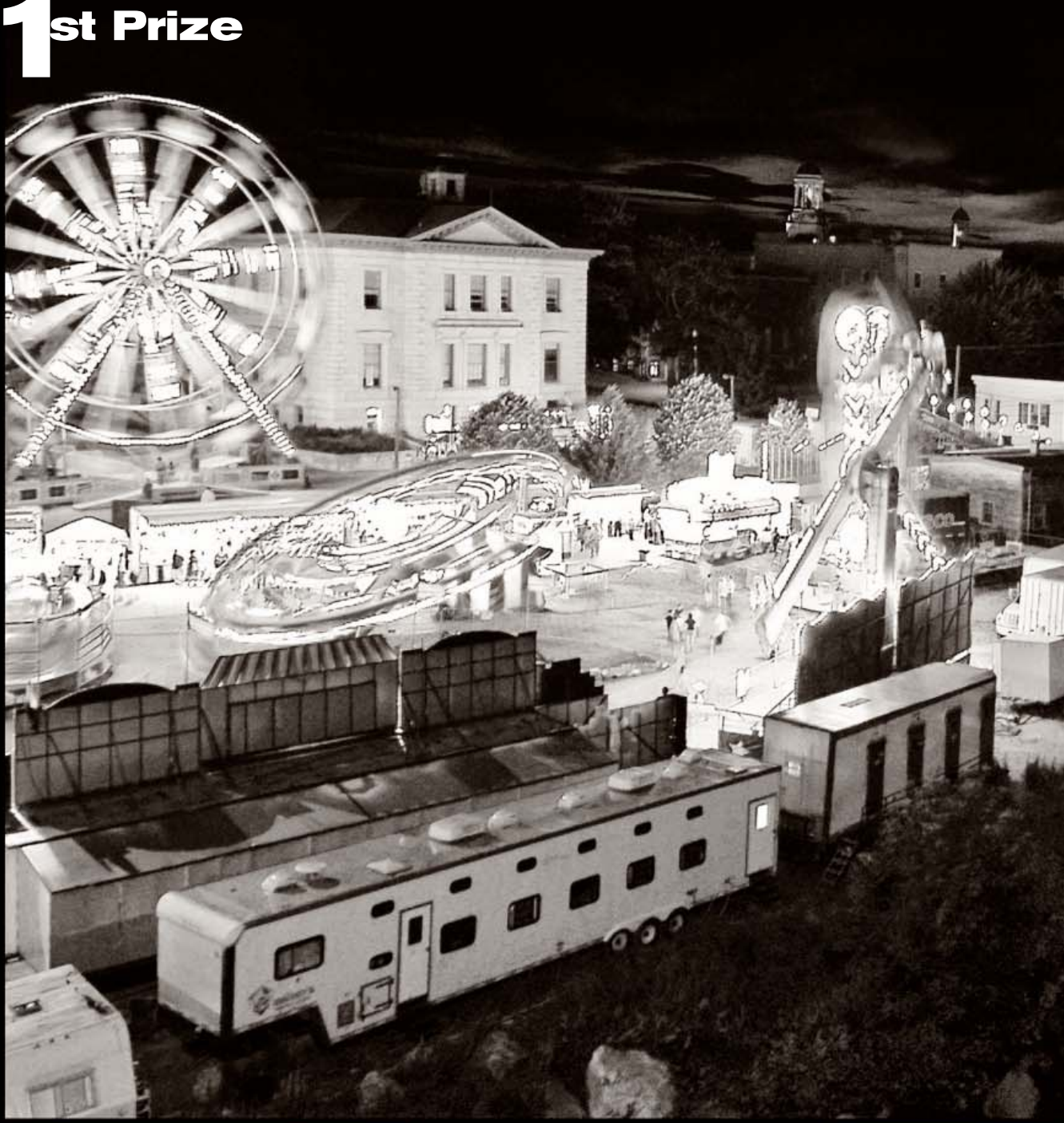
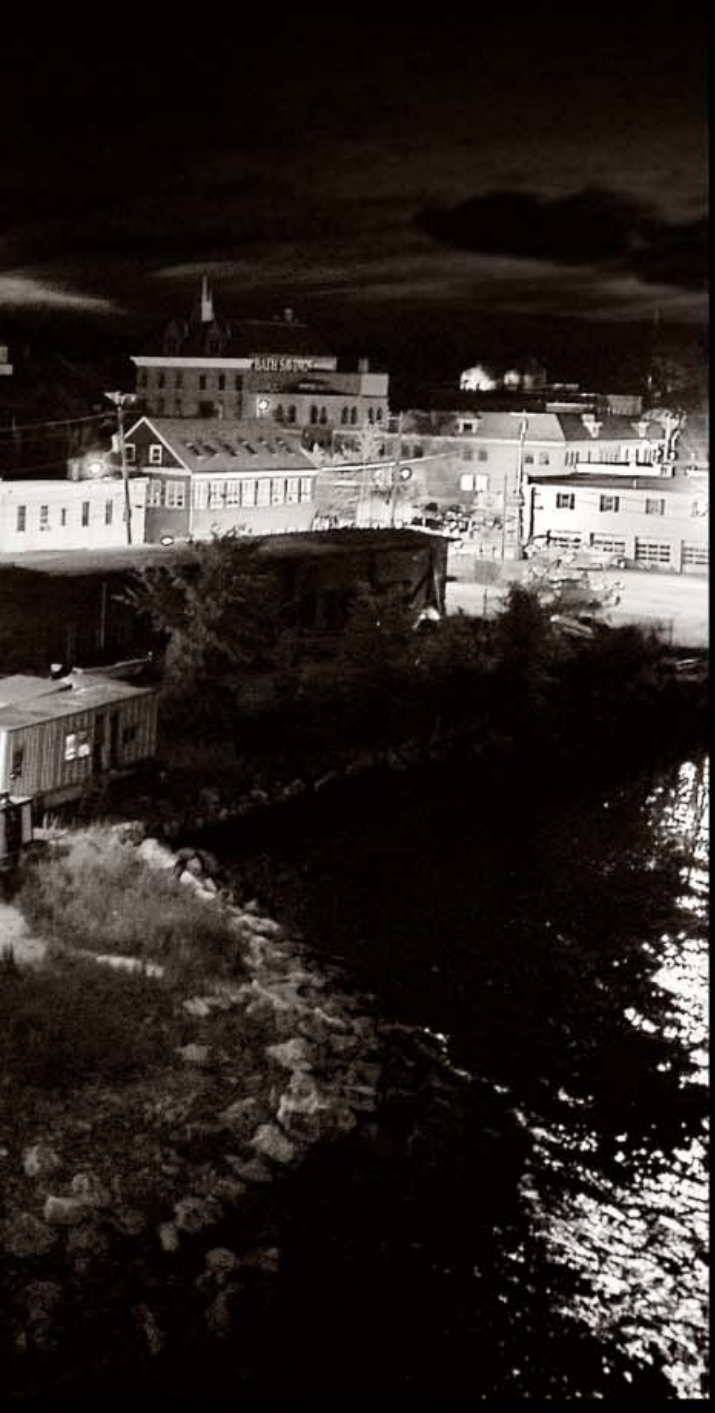
1st Prize



2nd Prize

3rd Prize



1st Prize

Peter Paradise, 45, information technology service provider, Boston, MA

While on vacation in Bath, Maine, during the Fourth of July weekend, Peter Paradise visited the county fair. On his way out, he looked for a parting shot, but to find this keeper he had to climb halfway up a high bridge at the edge of the carnival area. Since he didn't have his tripod with him, Paradise braced his camera against a beam of the bridge to keep it steady during the long exposure.

TECH INFO: Nikon D100, 24–120mm f/3.5–5.6G AF-S Nikkor lens. Exposure, 1.3 sec at f/4. Image was converted to black-and-white and sharpened, and contrast increased, using Adobe Photoshop CS.

2nd Prize

Avijit Datta, 39, photojournalist, Kolkata, India

Canon EOS 300D, 18–55mm f/3.5–5.6 EF-S lens. Exposure, 1/200 sec at f/16; ISO 400. Levels adjusted using Adobe Photoshop Elements 2.0.

3rd Prize

Larry Bugen, psychologist, Austin, TX

Konica Minolta Maxxum 7, 28–200mm f/3.8–5.6 XR Tamron lens. Exposure, not reported. Film, Fujichrome Velvia 50. Slide scanned on CanoScan FS4000; contrast adjusted with Adobe Photoshop Elements 3.0.

Honorable Mention *(TOP)*

Roberto Soares-Gomes, 57, railroad engineer, Rio de Janeiro, Brazil

Shot with Canon EOS-1v, 80–200mm f/2.8 Canon L lens. Exposure, 1/125 sec at f/8. Film, Fujichrome Velvia 50. Slide scanned using Konica Minolta DiMAGE Scan Elite 5400; image fixed in Adobe Photoshop 7.0.

Honorable Mention *(BOTTOM)*

Lisa Wiltse, 28, photojournalist, Redfern, New South Wales, Australia

Canon EOS-1D, 24–70mm f/2.8L Canon lens. Exposure, 1/125 sec at f/5.6. Increased contrast and brightness using Adobe Photoshop 7.0.

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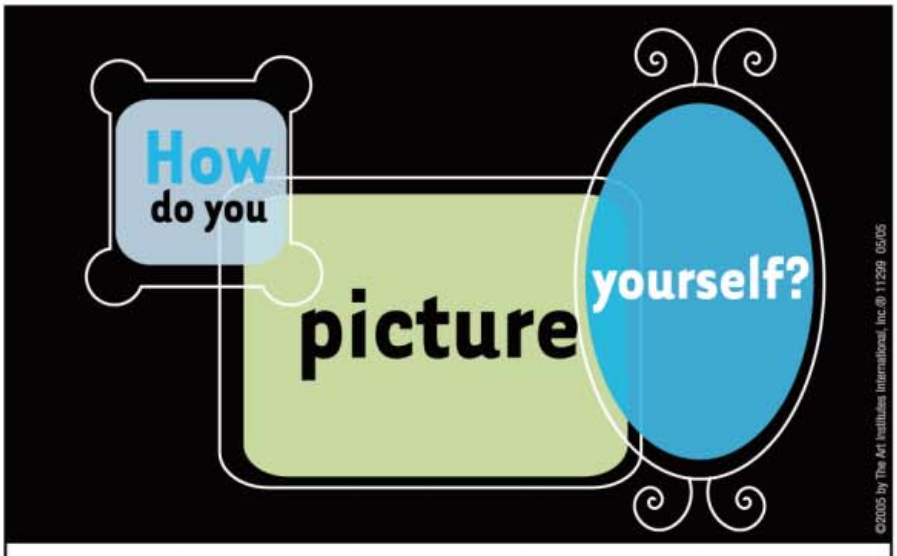

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*Self-Cleaning refers to dust removal from brush

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THE GRAY MARKET

JUDGING FROM THE CALLS AND LETTERS WE GET, ONE OF THE MOST troublesome aspects of the photo market for many of our readers is the question of "Gray" versus "U.S." merchandise, heightened by the double talk some retail salespeople pass on to readers who shop our Mail Order pages.

"Gray Market" describes products that are NOT imported by the official U.S. importer. Instead, they come through other channels, such as transshipments from companies in Europe or Asia. These items are identical to those imported through official channels—with two important differences.

First, they may carry different model designations that distinguish them from official imports. Second, and most important to the buyer, they do not carry a U.S. warranty, nor are they eligible for any discounts, rebates, or other special offers from the U.S. importer.

The appeal of gray market merchandise is price: Items may be from 10 to 20 percent less expensive their "official" U.S. counterparts. In almost all cases, advertised items at prices "too good to be true" are gray. But watch out for bait-and-switch ploys like claiming that the instruction book isn't in English, the item is being shipped by slow boat, or the quality is inferior. All of the above statements are, to put it bluntly, high-grade fertilizer. If you get a fairy tale like that, hang up immediately.

Incidentally, the gray market is perfectly legal and not a device for trapping unsophisticated buyers. If you know what you want and are familiar with imaging products and technology, you can save by purchasing gray-market items. However, you should be aware of the potential risks.

Our strong recommendation: Buy a product with a U.S. warranty from an authorized dealer, especially if there is a rebate. Getting service from a third-party repair service can be expensive and time-consuming. Unauthorized dealers may call a third-party or store warranty a "U.S." warranty. Given that both are offered in the U.S., that may be technically correct, but it *implies* officially imported merchandise supported by the official importer.

The key to avoiding trouble is to find an authorized dealer. Such retailers may sell both gray and U.S. products, but they provide a choice, and you can take your pick. Here's a short list of companies you can call to find authorized retailers in your area.

CANON 800-OK-Canon
KONICA MINOLTA 800-285-6422
NIKON 800-Nikon-US
OLYMPUS 800-622-6372
PENTAX 800-877-0155
SIGMA 800-896-6858
TAMRON 631-858-8400
TOKINA 800-421-1141

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Our advertisers have promised, in writing, to provide ethical, courteous service, and to resolve any problems that might arise within a reasonable time and with a minimum of frustration.

In addition, each Check ☑ Rated advertiser has further agreed to:

Honor all advertised prices during the ad month and not require any tie-in sales at an extra price, such as "sold only with case, $20 extra."

Ship all merchandise as packaged by the manufacturer including warranty forms, batteries, straps, instruction books, etc. (There may be differences in packaging between officially imported "U.S." merchandise and gray market products.)

Make no substitutions without your permission. If you order a camera with a manufacturer's lens, you cannot be shipped a lens of another brand without your agreement.

Answer your questions whether a product is an officially imported "U.S." item with a U.S. warranty or whether it is a "gray market" item with a store or third-party warranty, which may not be valid outside the United States.

The invoice price must match the amount you agreed to at the time of purchase. (Shipping and handling charges are extra and usually not refundable. Dealers must tell how much these charges will be when you place your order. Always ask about shipping and handling and make sure they are reasonable. A very low product price may mean very high S&H charges.)

HOW TO ORDER

Before you pick up the phone, collect as much information as possible on the product you want to buy. Check test reports, product brochures, and the manufacturer's web site to make certain the features and specifications are what you want. Read various mail order ads to become familiar with prices. If you only want a "U.S." warranty product, contact the importer to see if the advertiser is an authorized dealer.

PAY ONLY BY CREDIT CARD. Never send a check or money order. If there is a problem, your credit card company can be very helpful.

When comparing prices, remember that a price that's too good to be true may not be true—it may be a misprint or "not available." Prices for official U.S. items are generally higher than for similar gray market versions. When you order, confirm the status of the items you order with the dealer.

If you should have a problem, notify your credit card company immediately by telephone and mail. Keep copies of all correspondence, invoices, and related paper work.

If you find a sales person who is rude, evasive, or untruthful, don't argue or complain. HANG UP and call another advertiser. Then you should notify us of exactly what occurred.

IF YOU NEED HELP

If you have difficulties with any Check ☑ Rated advertiser and are unable to solve them with the dealer, WRITE:

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Department
POPULAR PHOTOGRAPHY
& IMAGING
1633 Broadway
New York, NY 10019

You can call us, but we need a paper trail to deal with your problem. When you write,

Include all pertinent information including your name, home address, telephone number, plus copies of invoices, packing slips, etc. and explain the nature of the problem.

When we get the complaint, we send you an acknowledgement that we received your letter and we send a copy of the complaint to the advertiser. Then we give the advertiser 1–2 weeks before we follow up to find out if and when the problem has been resolved.

We adjudicate the problem, and have had a high incidence of success. A small number of complaints per month is permitted as long as we can resolve the matter. However, when a dealer exceeds his quota, he faces various penalties including, in the most serious cases, removal of his ads from the magazine.

But our enforcement process can only begin when you send us a letter.

-The following stores have agreed to adhere to the terms of our Check ☑ Rated Buyer's Program. *Asterisks indicate stores that (A) do not impose a restocking charge for merchandise returned in pristine condition (unused with all packaging intact) during the stated return period, and (B) publish their shipping and handling charges in their

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Picture Rag 190 Cooltone	10.99	14.99	Call	9.99	18.99	36.95	Call	34.95	59.95	Call	36.95	69.95	22.95	44.95	94.95	69.95	139.95
Picture Rag 190 Warmtone	9.99	14.95	32.95	11.95	19.95	36.95	16.95	32.95	59.95	18.95	34.95	Call	22.95	42.95	85.95	69.95	139.95
Picture Rag 300 Cooltone	11.95	15.99	32.49	12.95	19.95	41.95	17.99	32.95	59.95	19.99	39.95	74.95	23.95	48.95	96.95	69.95	142.95
Picture Rag 300 Warmtone	12.95	15.95	32.49	12.95	21.95	41.95	17.95	35.95	64.95	18.99	39.95	74.95	23.95	47.95	94.95	74.95	142.95
Velvet Smooth 250G 15ML	12.95	15.95	34.95	12.95	22.95	39.95	17.95	34.95	62.95	18.95	39.95	75.95	34.95	59.95	69.94	129.95	239.95
Velvet Smooth 335G 23ML	12.95	15.95	34.95	11.95	23.95	42.95	17.99	35.95	69.95	18.99	41.95	75.95	35.95	54.95	99.95	124.95	254.95
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Water Linen Texture	9.49	14.49	32.95	8.99	26.50	38.49	13.95	31.49	62.95	16.99	38.99	74.99	21.99	49.95	99.95	-	-
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Dual Sided Matte	-	5.99	-	7.99	7.99	14.99	8.49	15.49	13.99	27.95	14.99	29.95	19.95	38.95	24.95	49.95
Card Stock Dual Sided Matte	2.95	6.95	4.75	7.95	8.49	15.49	9.49	16.49	16.95	29.95	18.95	32.49	24.95	44.95	37.95*	-
Professional Photo Gloss	5.99	7.99	6.99	13.99	10.50	19.95	10.99	19.95	19.99	39.95	22.99	44.95	29.95	68.95	69.95*	-
Glossy HW 9M	-	6.95	-	7.95	8.49	17.25	8.99	16.95	13.99	26.95	15.99	29.95	19.50	-	29.95	-
Smooth Silk	5.99	9.99	6.99	13.99	10.49	19.95	10.99	19.95	19.95	39.95	22.99	44.95	29.95	62.95	-	-
Royal Satin	5.99	9.99	6.99	13.99	10.49	19.95	10.99	19.95	19.99	39.95	22.99	44.95	29.95	62.95	-	-
Dual Sided Semi Gloss	-	9.99	-	-	9.25	20.95	9.99	24.95	17.95	39.95	19.95	44.95	27.95	64.95	-	-
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Coated Velour Art	-			-	11.49	22.49	Call	24.49	23.99	38.95	26.99	43.99	29.90	54.99	-	-
T-Shirt Transfer	-			-	-	-	10/ 9.95	38.95	-	-	10/ 15.95	69.95	-	-	-	-
Fine Art Archival Delicate				-	-	-	10/ 19.95	79.95	-	-	10/ 39.95	169.95	10/ 49.95	229.95	-	-
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Classic Pearl	12.95	43.95	94.95	24.50	28.50
Smooth Glossy	12.95	43.95	94.95	Call	Call
Classic Glossy	12.95	43.95	94.95	24.95	28.50
Fine Art	–	-	-	69.95	–
Multi Use	-	11.95	-	-	-

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	8½x11		11x17		13x19	17x22
	20	50	20	50	25	25
Classic Velour	22.50	54.95	44.95	114.95	74.95	113.95
Flaxen Weave	17.95	44.75	34.95	89.95	69.95	89.75
Masters Canvas	47.95	116.95	92.95	229.95	154.95	234.95
Meuseam Parchment	19.95	49.95	39.95	99.95	74.95	99.95
Radiant White	24.95	59.95	47.95	119.95	89.95	116.95
Woven Fiber	19.95	49.95	38.95	96.95	76.95	89.95

PORTFOLIO SERIES

	8½x11		11x17		13x19	17x22
	20	50	20	50	25	25
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Genuine Pearl	14.95	27.95	27.95	53.95	49.95	53.95
Glossy Two Sides	36.95	82.95	74.95	Call	119.95	
Matte Two Sides	9.95	19.95	18.95	36.95	32.95	49.95
Art Two Sides	24.95	42.95	43.95	74.95	67.95	
Silk Two Sides	24.95	39.95	42.95	71.95	64.95	
Velvet Two Sides	24.95	38.95	42.95	71.95	64.95	
Canvas Cloth	32.95	20sh			84.95	139.95

LEGION SOMERSET

	8½x11		11x17	13x19	17x22
	25	50	25	25	25
Photo Enhanced Velvet	29.95	-	59.95	79.95	114.95
Photo Enhanced Textured	29.95	-	59.95	69.95	–
Photo Matte	-	19.80	22.95	26.95	-
Photo Gloss	-	30.95	34.95	42.95	-
Photo Silk	-	34.95	31.95	42.95	-

PICTORICO

	8½x11		11x17		13x19	
	15	20	15	20	15	20
Photo Glossy	-	11.95	-	22.95	-	26.95
Photo Gallery Glossy	-	16.95	-	33.50	-	42.95
Gallery Hi-Gloss White	-	40/ 61.95	-	61.95	-	74.95
Overhead Transperency	16.95	-	-	-	-	-
Premium Canvas	10/ 19.95	-	-	-	67.95	-
Poly Silk	10/ 17.95	-	46.95	-	59.95	-
Water Color	-	–	-	26.95	-	34.95
Sample Pack	-	9.45	-	-	-	-

HAHNEMULE

	8½x11		11x17		13x19		17x22
	20	50	20	50	20	50	20
Torchon 285	21.95	64.95	42.95	124.95	63.95	141.95	84.95
Etching 310	24.95	73.99	48.95	101.95	63.95	142.95	97.95
Willam Turner 310	26.95	63.99	49.95	119.95	84.95	179.95	99.99
Willam Turner 190	23.95	64.00	40.95	99.95	65.95	145.95	79.95
Photo Rag Duo (196)	32.95	54.00	62.95	–	89.95	179.95	89.95
Photo Rag Duo (316)	31.95	63.95	54.95	–	98.95	–	–
Photo Rag 308	26.95	73.99	49.95	139.95	75.49	–	109.95
Photo Rag 188	23.95	53.95	42.95	114.95	64.95	145.95	77.95
Photo Rag 460	30.95	–	54.95	–	79.95	–	104.95

ROLL PAPER

	24"x39'	36"x39'	44"x39'
Photo Rag 188	159.95	239.95	314.95
Photo Rag 308	139.95	199.95	279.95
Wm Turner 190	162.95	239.95	314.95

PERMAJET

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TEXT AND PHOTOS BY BEN CHEN

▲ Goalkeeper Meghan Hartwyk of California State University at Long Beach was shot with a monopod-mounted Canon EOS-1D Mark II and 400mm f/2.8 IS lens set at 1/2500 sec, ISO 100.

◀ University of Southern California goalie Julie Peterson was shot with the same equipment but set at 1/5000 sec, ISO 200.

Shoot a Keeper

Grab the action while you can!

IN SOCCER, THE GOALKEEPER is one of the hardest players to photograph. Since the ball only comes near each goal a couple of times, it pays to prepare before you shoot.

For pro and televised games, credentialed photographers have to shoot from behind the goal lines. In collegiate games, I prefer to shoot from the sideline on the goalie's left. Frame the shot through the viewfinder with your right eye and train your left eye on the field. When the ball flies toward the goal, you're ready to fire.

If you're shooting at midday, catch your subject backlit to reduce contrast on the face and create a portrait-like hair light. Spot meter on the players' faces. Later in the day, try to shoot the goalie front- or side-lit for dramatic shadows and a 3–D feel. And try to keep distracting elements out of the background.

I use a monopod, which needs less room and is easier to move than a tripod. I have two Canon EOS-1D Mark II bodies: one with a 400mm f/2.8 IS lens for downfield, the other with a 70–200mm f/2.8 IS lens for nearfield and goalkeepers. I add a 1.4X teleconverter, so f/2.8 effectively becomes f/4. I usually shoot wide open, isolating the player by blurring the background, and I use a fast shutter speed to freeze the action. For day games, I shoot at 1/2000 sec or faster; at night, under lights, I try for at least 1/500 sec.

Always shoot in continuous drive (burst) mode, so you can catch the peak action from start to finish, and pluck the best shot from the bunch. Most importantly, keep shooting whether or not the goal is scored. Your goal, after all, is a great shot. ✪

Ben Chen is a freelance photographer and teacher in southern California. See his web site, www.sportspixel.com.

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AT-X 280AF PRO 28-80MM F/2.8

Constructed with high quality optical glass multicoated lens elements. With two Aspherical lens elements and one SD (super low dispersion) glass element.

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AT-X 242AF 24-200MM F3.5-5.6

The first lens to start at 24mm and zoom all the way to 200mm, and is currently the widest zoom range available starting at 24mm.

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DIGITAL SLR

Nikon AUTHORIZED DEALER

6.1 MP

D50

KIT with Nikon 18-55mm LENS
$799.95

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FREE Epson PictureMate Express with D50 kit or body!*
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lens not included

- DX Format CCD sensor's 6.1 effective megapixels yield 3,008 x 2,000-pixel images
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- High Resolution 12.4 Effective Megapixel CMOS DX Sensor with fast 4-channel output for 4,288 x 2,848-pixel images
- Improved 3D Color Matrix Metering II

4.1 MP

D2Hs

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- Nikon original JFET imaging sensor LBCAST for high-resolution images
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6 MP

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KONICA MINOLTA MAXXUM 7D

- World's First Body-Integral Anti-Shake System
- High-Definition, 2.5-inch Color LCD Monitor
- CxProcess™ III Image Optimization

8.1 MP

KONICA MINOLTA MAXXUM 5D

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- Body-integral CCD-shift Anti-Shake Technology reduces blur
- CxProcess™ III processing
- Large, 2.5-inch color LCD
- Comprehensive image adjustment and control for creative applications
- Easy operation

Canon

New! **EOS 5D** **12.8 MP**

- A lightweight, robust digital SLR that uses Canon's superlative EF lenses without a conversion factor
- Its full-frame 12.8 Megapixel CMOS sensor combines with Canon's DIGIC II Image Processor, a high-precision 9-point AF system with 6 assist points, and "Picture Style" color control to deliver images of superior quality

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8 MP

Canon DIGITAL REBEL XT

- High-performance digital SLR with 8.0 Megapixel CMOS Sensor and DIGIC II Image Processor
- Fast 3 frames-per-second shooting with a 14 frame burst and 0.2 second startup time
- High-speed, Wide-area 7-point AF

$75 Single Rebate

8.2 MP
8.5 FPS

EOS-1D Mark II N DIGITAL

lens not included

The World's Fastest Digital SLR,* Refined.

- 8.5 frames-per-second for up to 48 frames in one burst
- 8.2 Megapixel CMOS Sensor with a convenient 1.3x lens conversion factor, combined with DIGIC II Image Processor for outstanding image quality
- All-metal body and chassis, weather-resistant construction and shutter durability

8.2 MP

Canon EOS 20D DIGITAL

- 8.2 Megapixel CMOS sensor and DIGIC II Imaging Engine for low noise and natural colour
- High speed 9-point wide-area AF and 5 fps continuous shooting for up to 23 frames in a burst
- Super tough and light weight magnesium alloy body

$100 Single Rebate

16.7 MP

Canon EOS-1Ds DIGITAL Mark II DIGITAL

lens not included

- 16.7 Megapixel, Full Frame CMOS Sensor with DIGIC II Image Processor with a recorded image size of 4992 x 3328 pixels
- ISO ratings of 50-3200
- Low noise levels

DIGITAL CAMCORDERS

Canon Mini DV

XL2

- 16:9 and 4:3 aspect ratio shooting formats
- Variable frame rates: 60i / 30p / 24p
- Customizable Cine Look
- XL Mount Interchangeable Lens System
- Flourite Zoom Lens with Optical Image Stabilization

ZR 200

20X Optical Zoom
Widescreen Images

- Canon's advanced DIGIC DV system
- 20x Optical Zoom / 400x Digital Zoom
- Connect Seamlessly To Your TV, VCR & Computer

$50 Mail-In Rebate Expires 12/31/05

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Widescreen Images

- 18x Optical Zoom/360x Digital Zoom
- DV Photo Plus technology, which combines Genuine Canon Optics and a Mega Pixel CCD image sensor, with a DIGIC DV image processor and versatile Print & Share features

optura 50

Widescreen Images

- 2.2 Megapixel performance
- Image stabilization
- Camcorder and Digital Camera in One

$250 Mail-In Rebate Expires 12/31/05

GL2

- Digital Video Format and IEEE 1394
- 3CCD with Pixel Shift technology
- Lens and Optical Image Stabilization
- Three shooting modes

New!

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8 MP

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Kenko

Wide-Angle and Telephoto Digital/Video Lenses

KRW-065 PRO II
$159.95

EXCELLENT FOR CANON GL2

This top-quality 0.65x lens is a professional-grade, wide-angle converter that, when attached, increases the angle of view by 70%, allowing your digital video camera to take in far more of a scene than possible

ALSO AVAILABLE IN CANON BAYONET MOUNT

KRT-20 PRO
$99.95

This 2.0x telephoto lens will double the focal length of any camera it is mounted on and features all glass multicoated optics to reduce reflections and flare.

DIGITAL BACKS

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Leaf Aptus

The next generation of portable and studio digital camera backs has arrived - introducing the Leaf® Aptus. Designed for portability with ease-of-use, yet with the robustness and efficient workflow required by professional photographers, the Leaf Aptus product line includes the Leaf Aptus 22 and Leaf Aptus 17 with resolutions of 22 and 17 megapixels respectively. The Leaf Aptus redefines user friendliness as the world's first camera back that includes a built-in large (6 x 7 cm) LCD and an innovative graphic user interface (GUI).

HASSELBLAD imacon

Hasselblad Ixpress 96C with 16 M pixel sensor and i-Adapter.
A very high quality digital back that produces top results for a broad range of applications that can fit a number of medium format systems.

PROFESSIONAL DIGITAL LIGHTING

TWO BOX STARLITE™ KIT PHOTOFLEX

The Starlite Soft Kit lets you take your studio with you. This kit features our Starlite 3200 continuous light source and the versatile SilverDome Softbox.

This kit gets you professional lighting results, ease-of-use, and transportability in one convenient case.

The Starlite Soft Kit comes with 2 Starlite bodies, 2 Starlite Connectors, 4 1000 watt Starlite lamps, 2 Medium SilverDome Softboxes, 2 LiteStands, 1 Medium Dome Accessory Kit, 1 Medium Grids, 2 sets of casters for the LiteStand, 1 Multi-Kit Case and a Kit CD featuring lighting lessons.

HENSEL STUDIOTECHNIK

POWERFACTORY 1000 KIT

- 2-Integra 500 monolights
- 2-Umbrella/Flood Reflectors
- 1-7" Grid Reflector
- 1-Softbag III
- 2-300w Halogen Modeling Lamps
- 1-Sync Cord
- 2-White Economy Umbrellas

INCLUDES 2 LIGHT STANDS AND A SET OF GRIDS

Profoto

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COMPACT GENERATOR

Identical to the Acute2/1200 generator, but with integrated radio sync receiver (32 channels/4 zones). Works with LPA PocketWizard Transmitters and dedicated Sekonic Flash Meters. Just 19x22x13cm size and 4,1kg weight at a real 1200Ws pack are impressive. Symmetric or asymmetric power distribution, 6 f-stops range, three lamp outlets, flash duration 1/3200-1/560 sec.and recycling speeds 0,09-1,6 sec. means big performance in a small package.

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COOLPIX L1
At the heart of the image...

More Power, More Pixels, More Picture

Compact and lightweight, the 6MP L1 offers a 5x optical zoom, a 2.5-inch LCD, and a host of advanced in-camera features. The L1 gives users the power to improve and fix recorded images in-camera with ease using Nikon's exclusive suite of technology. Featuring: **In-Camera Red-Eye Fix** to remove red-eye in the camera, **Face Priority AF** to automatically focus on faces for great portraits; and **D-Lighting** for in camera repair of dark images. Nikon, Inc. limited warranty included *2005 Nikon Inc.

NEW!

COOLPIX S2

Slim, Stunning, Splashproof

The 5-megapixel versatile COOLPIX S2 boasts stylish good looks, bright 2.5 -inch LCD screen, slim dimensions – it's just 22mm deep – and a range of innovative, highly intelligent Nikon functions that actually make pictures more attractive in-camera. The aluminum exterior of the COOLPIX S2 not only lends it certain sophistication, but also provides it with the splash-proof water resistance facility that makes it such a compelling camera for outdoor users. Nikon, Inc. limited warranty included *2005 Nikon Inc.

D50 Digital SLR

Master the Moment

The D50 Digital SLR offers the Nikon digital SLR quality in a camera that is easier to use, at an even more attractive price point. The 6-megapixel D50 sports a large 2" LCD and features a fast, 0.2 second start-up time and continuous shooting at 2.5 fps for up to 137 consecutive shots for uninterrupted shooting.
Nikon, Inc. limited warranty included *2005 Nikon Inc.

NEW!

COOLPIX P2

Performance Unplugged

The Coolpix P2 pulls the plug on digital imaging giving consumers the freedom, with the push of a button, to immediately share and print their images like never before. The five-megapixel P2 features built-in Wi-Fi capabilities to transmit images via 802.11b and 802.11g-compatible wireless networks and adapters to a computer or most PictBridge-enabled printers equipped with the new Nikon Wireless Printer Adapter (PD-10). Nikon, Inc. limited warranty included *2005 Nikon Inc.

NEW!

COOLPIX S4

Pocket Zoom

The new Coolpix S4 features an incredible 10x optical zoom, 6MP, a 2.5" LCD and an innovative, compact design allowing the camera to fit into a shirt pocket. The powerful optical zoom combined with the innovative body design of the camera gives photographers unprecedented freedom and creativity with the ability to take pictures from many angles such as from the hip, self portraits and even from overhead. Nikon, Inc. limited warranty included *2005 Nikon Inc.

NEW!

D200 Digital SLR

Faster Stronger Smarter

The Nikon D200 features a 10.2 megapixel CCD sensor, shoots at 5 frames per second and shoots up to 1800 images per battery charge. It has a large 2.5inch LCD display, 11 area Multi-CAM AF system, magnesium alloy body and 1005 pixel 3D matrix metering.
Nikon, Inc. limited warranty included *2005 Nikon Inc.

NEW!

Digital SLR's

Canon

$75 Mail-In Rebate
Thru 1/15/06

EOS DIGITAL REBEL XT

Simple, Limitless Performance

The EOS Digital Rebel XT features Canon's Digital Trinity - an 8.0 Megapixel CMOS sensor, Canon's own DIGIC II Image Processor and compatibility with over 50 EF Lenses. It features an all new lightweight and compact body, improved performance across the board and the easiest operation in its class, simplifying complex tasks and ensuring the perfect shot every time.

KONICA MINOLTA

MAXXUM 5D

The Memories of a Lifetime Captured with Confident Ease

Using Anti-Shake Technology and a large 6.1-megapixel CCD sensor, The Maxxum 5D provides exceptional quality images. The camera boasts a large 2.5-inch color LCD screen that provides simple navigation through easy-to-use on-screen menus and set-up options. It offers easy configuration of dials and controls that even beginner SLR users will feel familiar with.

OLYMPUS

EVOLT E-500 NEW!

Captivating Form Meets Dynamic Function

The 8MP EVOLT E-500 succeeds in simplifying complex things with a sleek, lightweight design for impressive portability and advanced controls and options that can be accessed with minimal effort. Bursting with speed and producing spotless pictures with exceptional color and detail, the EVOLT E-500 is tailor-made for anyone to use while capturing the imagination in the process.

PENTAX

***ist DL**

Bigger Only Where It Matters Most

Hosting an array of advanced, user-friendly features including an Auto Picture mode, the *ist DL features a generous 2.5" color LCD that offers an entirely new playback dimension. Add to this, a 6.1 megapixel CCD, convenient SD media card storage, USB 2.0 data transfer, and a compact high-rigidity stainless-steel chassis design offering simple, accessible operation to delight new and advanced users alike.

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Video

Canon & Beach: a new definition of Digital Video

ELURA 85

Not Just Video and Photos...the Best of Both

A true two-in-one solution, the Elura 85 gives you the ability to shoot videos and photos that capture all of life's vibrant color, clarity and detail. Edit your digital videos and photos into the perfect family album for playback on a TV (high-resolution 16:9) or computer. Elura 85 extends your memory-preserving power even farther with Super Night and Night + low-light exposure modes, and a new built-in flash. With a smooth, streamlined design, easy-to-use controls and powerful digital image-making capabilities, there is nowhere you'll want to go without the Elura 85 in the palm of your hand

$50 Mail-In Rebate
Thru 12/31/05

optura 600

A Double Agent with Timeless Style

Finally - a camcorder with the sophistication and versatile performance to match your lifestyle and exceed your expectations. The Optura 600 delivers a superior level of performance in a luxurious, upright sculpted design. And, with its 4.3 Megapixel image sensor, advanced photo features, and Superior Canon Optics, you get incredible video and photos.

DC20

NEW!

The Smallest DVD Camcorder on the Market

The DC20 features a 10x optical zoom and a 2.2 megapixel CCD, an RGB Primary Color Filter, flash, and a video light. The camcorder records video to DVD-R discs and DVD-RW discs with an average bit rate of 9 Megabits per second in MPEG-2 format. It records stills to the DVD discs but also includes an SD flash media slot and USB 2.0 for transferring digital stills to a computer.

$50 Mail-In Rebate
Thru 1/15/06

ZR200

Preserve Every Moment with Spectacular Color, Clarity and Detail

The ZR200 features Canon's advanced DIGIC DV system, a 20x Optical Zoom/360x Digital Zoom lens, and a versatile SD Memory Card/MultiMedia Card slot. Want to give your movies a touch of Hollywood style? The ZR200 gives you the ability to shoot true widescreen photos and videos thanks to its high-resolution 16:9 widescreen recording mode. You'll also get the advantage of Canon's world-renowned expertise in photography and broadcast television with every video and photo you take. Stylish, versatile and affordable, the ZR200 is a welcome addition to all of your life's most vibrant moments.

We carry Cameras, Digital Cameras, Camcorders, VCR's, DVD's, Audio, Printers, Scanners, PDA's and more

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- Ultra Fast 8.5 FPS
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EOS 5D
- 12.8 Megapixel
- 35mm Full Frame Equiv
- New 9-point AF system
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- 8.5 Frames Per Second
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- 3 Frames Per Second
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- Smallest and lightest Digital SLR

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New Low Price!
- 8.0 Megapixel
- 7x superior quality "L" Optical/3.2x Digital Zoom Lens

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- 5.0 Megapixel
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- 7.1 Megapixel
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- Large 2" LCD

PowerShot S1 IS
- 3.2 Megapixel
- 10x Optical Zoom w/ Image Stabilizer
- 1.5" Vari-Angle LCD

PowerShot S80
- 8.0 Megapixel
- 3.6x 28-100mm Wide Angle Lens
- Large 2.5 Inch Hi Res LCD

PowerShot SD550
- 7.1 Megapixel
- 3x Optical Lens
- Ultra Compact Elegant Design

PowerShot SD450
- 5.0 Megapixel
- 3x Optical Lens
- Sleek Stainless Steel Body

PowerShot A620
- 7.1 Megapixel
- Long Range 4x Optical Lens
- 2" Vari-Angle LCD

Nikon

D200
- 10.2 megapixel Pro SLR
- Large 0.94x viewfinder
- Magnesium alloy body
- Hi-speed 5 fps continuous shooting

D70s
- 6.1 Megapixel SLR
- Larger 2.0" TFT LCD
- Improved AF accuracy

D50
New Low Price!
- 6.1 Megapixel SLR
- large 2.0-inch LCD
- 0.2-second power-up

COOLPIX P1
- 8.0 Megapixel
- 3.5x Optical Zoom
- Built-In WiFi Connectivity
- Bright 2.5 inch LCD

COOLPIX 7600
- 7.1 Megapixel
- 3.X Optical Zoom 38-114mm lens
- Big, Bright 2.0" LCD
- On board Red-Eye Fix

COOLPIX L1
- 6.2 Megapixel
- 5x Optical Zoom
- 15 Scene Modes
- Long Battery Life
- Bright 2.5 inch LCD

COOLPIX S4
- 6.0 Megapixel
- 10x Optical Zoom
- Long Battery Life
- Bright 2.5 inch LCD
- Versatile, Swivel Design

COOLPIX S3
- 6.0 Megapixel
- 3x Optical Zoom
- Compact, Super-Slim Metal Body
- Bright 2.5 inch LCD

COOLPIX S2
- 5.1 Megapixels
- 3x Optical Zoom
- 2.5" Bright LCD
- All Weather and Splashproof design

COOLPIX S1
- 5.1 Megapixels
- 3x Opt Zoom-Nikkor 35-105mm Lens
- 2.5" Incredible, Bright LCD Screen

COOLPIX P2
- 5.1 Megapixel
- 3.5x Optical Zoom
- Built-In WiFi Connectivity
- Bright 2.5 inch LCD

OLYMPUS

EVOLT E-500
- 8.0 Megapixel SLR
- New Light & compact pentaprism type design
- Dual slot CF & xD Memory

E-300
- 8.0 Megapixel SLR
- Slide Pop-up Built-in Flash
- TruePic TURBO Image Processor
- Exclusive Supersonic Dust Removal

E-Lenses & Accessories

E-ED 7-14/4.0 Zoom	$125 Rebate
E-ED 11-22/2.8-3.5 Zoom	$50 Rebate
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New! E-ED 35-100/2.0 Zoom	$200 Rebate
EZ 40-150/3.5-4.5 Zoom	Call
E-ED 50-200/2.8-3.5 Zoom	$100 Rebate
New! E-ED 90-250/2.8 Zoom	Call
New! E-ED 35/3.5 1:1 Macro	Call
E-ED 50/2.0 1:2 Macro	$50 Rebate
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E-EC 14 1.4x Teleconverter	Call
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FL-50 Flash...$50 Rebate	FL-36 Flash...Call

SP-350
- 8.0 Megapixel
- 3x Optical Zoom
- 30 shooting modes
- Accepts lenses and external flashes.

SP-310
- 7.1 Megapixel
- 3x Optical Zoom
- 30 shooting modes
- Accepts conversion lenses.

SP-500UZ
- 6.0 Megapixel
- Powerful 10x Optical Zoom Lens
- 27 manual and auto shooting modes

Stylus 800
- 8.0 Megapixel
- Bright 3x optical zoom
- Hi-speed cont. shooting
- Weatherproof metal body

Stylus 600
- 6.0 Megapixel
- 3x optical Zoom
- 23 Scene Modes
- Macro and Super Macro mode

FE-120
- 6.0 Megapixel
- 3x optical Zoom
- Super Macro shooting
- 14MB internal memory plus removable xD-Picture Cards

Stylus 500
New Low Price!
- 5.0 Megapixel
- 3x opt./4x dig zoom
- 2.5" LCD Monitor
- All-metal/All-weather body

Stylus Verve S
- 5.0 Megapixel All-Weather Camera
- 2x optical/ 4x digital Zoom
- 1.8" HyperCrystal LCD

KONICA MINOLTA

MAXXUM 7D
$200 Rebate
- 6.1 Megapixel Pro SLR
- 9 Point AF System
- 14 Segment Metering
- Hi Speed USB 2.0
- 128MB Memory Buffer

MAXXUM 5D
- 6.1 Megapixel SLR
- Large 2.5-inch LCD
- Anti-Shake Mode
- Smooth & Responsive Continuous Shooting

DiMAGE A200
- 8.0 Megapixel
- 7X opt APO/ 4X dig Zoom
- Anti-Shake mode
- Hi-Speed Cont. Shooting

DiMAGE Z6
- 6.0-Megapixel CCD
- Anti-Shake Function
- Super Macro mode
- 48X Mega-Zoom (12X Optical, 4XDigital)

DiMAGE X1
- 8.0 Megapixel
- 3x Opt/4x Dig Zoom
- Large 2.5 inch LCD
- Anti-Shake system
- Slim, sleek & elegant body

DiMAGE X60
- 5.0 Megapixel
- 3x Opt/4x Dig Zoom
- Large 2.5 inch LCD
- Fast 0.5-Second Startup
- 15MB Internal Memory

PENTAX

*ist DL
- 6.1 megapixel SLR
- Large 2.5-inch LCD
- Multi-pattern metering
- Natural-Bright-Matte II focusing screen

*ist DS
New Low Price!
- 6.1 megapixels
- 16-segment metering
- Rapid 2.8 FPS shooting
- 1/4000-second hi-speed shutter

Optio 750z
$50 Rebate!
- 7.0 Megapixel
- 5x Opt/8x Dig Zoom
- 1.8" Vari-Angle LCD
- Super macro mode

Optio S5z
- 5.0 megapixels
- 3x Optical/4x Digital Zoom
- Large 2.5-inch LCD
- Ultra-compact body Design

Optio WPi
All Weather!
$50 Rebate
- 6.0 megapixels
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- Waterproof, Slim & Stylish Design

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FinePix S3 Pro
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FinePix S-5200
- 5.1 megapixel
- 10x optical zoom
- Anti-Blur Mode
- 1.1 Sec Rapid start-up

FinePix E-900
- 9.0 Megapixel
- 4x Optical zoom
- Hi resolution 2" LCD
- Hi-Speed Start Up

FinePix S-3100
- 4.0 megapixel
- 6x optical and 3.4x digital zoom
- SLR-Type Design

FinePix F-10
$30.00 Rebate!
- 6.3 Megapixel
- 3x optical zoom
- 6.2x digital zoom
- Large 2.5-inch LCD
- 1.3 second boot-up time

FinePix E-550
New Low Price!
- 6.3 megapixel
- Fujinon 4x optical zoom lens
- Hi resolution 2" LCD

FinePix Z-1
$30.00 Rebate!
- 5.1 Megapixel
- 3X Optical Zoom
- Large 2.5" LCD
- Super-sleek flat design

Panasonic

DMC-FZ30
- 8.0 Megapixel
- 12X Leica Opt. zoom
- Ring-operated manual focus and manual zoom
- Optical Image Stabilizer

DMC-FZ20
- 5.0 Megapixel
- 12X Leica Opt. zoom
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- 12X Leica Opt. zoom
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1/06

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18-125/3.5-5.6 DC	249.95	18-50/3.5-5.6 DC	99.95
18-50 & 55-200 DC 2 Lens Kit	209.95	55-200/4-5.6 DC	129.95

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New! 11-18/4.5-5.6 Di II LD	*499.99	18-200/XR Di II LD Asph Mac	349.95

Canon

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DX 10.5/2.8G ED IF Fisheye	559.95	AFS 12-24/4.0G DX	899.95
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TC-DC52A	89.99	TC-DC52B	109.99
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TC-E17ED	CALL	SL-1 Macro Light	78.95
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AFS DX 17-55/2.8G ED IF	1179.95	*New!* AFS DX 18-55/3.5-5.6 G ED	169.95
AFS DX 18-70/3.5-4.5G ED IF	329.95	*New!* AFS DX 18-200/3.5-5.6 ED IF VR	Call
New! AFS DX 55-200/4-5.6 G ED	229.95		

Auto Focus Lenses

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135/2 DC AF D	999.95	200/4.0 D Micro	CALL
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35mm Auto Focus SLR

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90/TSE	CALL		

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28-105/4-5.6	139.95	28-135/3.5-5.6 IS	*389
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135/2.0	*829.95	200/2.8 II	*609.95
300/4.0 IS	*1054.95	300/2.8 IS	CALL
400/2.8 IS	CALL	400/5.6	1049.95
500/4 IS	CALL	600/4 IS	CALL
16-35/2.8	1229.95	17-40/4.0	*624.95
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BGE-3 (XT)	149.95	*New!* BGE-4 (EOS 5D)	Call
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RS80N3	49.95	NPE2 F/PBE2	129.95
PBE2 Booster	*349.95		

KONICA MINOLTA

35mm & Digital SLRs

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35mm & Digital Lenses

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New! 18-200/3.5-6.3 D DT	Call	50/1.4	219.95
50/1.7	72.95	85/1.4	419.95
17-35/2.8-4D	449.95	28-75/2.8D	359.95
24-105/3.5-4.5 D	249.95	28-100/3.5-5.6D	69.95
70-210/4.5-5.6	69.95	75-300/4.5-5.6	129.95
70-200/2.8 DG SSM APO	1699.95		

Flashes & Acc.

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OC-1100	34.95	OS-1100	39.95
VC-7D F/Maxx 7 DIG	169.95	RC-1000S	33.95
RC-1000L	37.95		

OLYMPUS

AF Digital SLRS

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New! E-VOLT E-500 8.0 Megapixel	CALL	E-VOLT 300/500 w/Lens Kits	CALL

AF Lenses & Flashes

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EZ 14-45/3.5-5.6 Zoom	Call	E-ED 14-54/2.8-3.5 Zoom	Call
New! E-ED 35-100/2.0 Zoom	$200 Rebate	EZ 40-150/3.5-4.5 Zoom	Call
E-ED 50-200/2.8-3.5 Zoom	$100 Rebate	*New!* E-ED 90-250/2.8 Zoom	Call
New! E-ED 35/3.5 1:1 Macro	Call	E-ED 50/2.0 1:2 Macro	$50 Rebate
E-ED 300/2.8 Telephoto	$700 Rebate	E-EC 14 1.4x Teleconverter	Call
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PENTAX

35mm & Digital SLRs

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New! DA 100/2.8 Macro	519.95	*New!* DA 12-24/4-5.6 ED AL IF	729.95
New! DA 50-200/4-5.6 ED	229.95	50/1.7	131.95
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200/2.8 LD	2368.00	2499.00	1799.00	1799.00	------
New! 11-18/4.5-5.6 DI II	------	*499.00	*499.00	*499.00	------
17-35/2.8-4 Di LD IF Asph	------	*409.00	409.00	409.00	*409.00
New! 18-200 XR Di II LD ASPH IF Macro		379.00	369.00	369.00	379.00
19-35/3.5-4.5	------	*169.00	*179.00	*169.00	------
24-135/3.5-5.6 SP ASPH IF	------	*329.00	*329.00	*329.00	*329.00
28-75/2.8 XR LD IF Di ASPH	------	*324.00	*324.00	*324.00	*324.00
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28-105/4-5.6 (IF)	------	*139.00	*139.00	*139.00	*139.00
28-105/2.8 ASL IF	829.00	------	*599.00	*599.00	------
28-200/3.8-5.6 ASPH XR IF Macro	------	*239.00	*239.00	*239.00	*239.00
28-300/3.5-6.3 XR DI IF	------	*349.00	*349.00	*349.00	*349.00
70-300/4.0-5.6 LD Macro	------	149.00	149.00	149.00	149.00
New! 200-500/5-6.3 DI LD IF	------	*779.00	*779.00	*779.00	------
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SIGMA

Auto Focus Lenses	Maxxum	Canon EOS	Nikon AF	Pentax AF	Sigma SA
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15/2.8 EX	369.95	369.95	369.95	369.95	369.95
20/1.8 EX DG	299.95	279.95	299.95	279.95	299.95
24/1.8 EX DG	259.95	259.95	259.95	259.95	259.95
28/1.8 EX DG	199.95	199.95	199.95	199.95	199.95
New! 30/1.4 EX DC HSM	------	359.95	359.95	359.95	359.95
50/2.8 EX DG Macro	224.95	224.95	224.95	224.95	224.95
105/2.8 EX DG Macro	339.95	339.95	339.95	339.95	339.95
150/2.8 EX DG APO Macro	CALL	489.95	539.95	CALL	569.95
180/3.5 EX Macro	549.95	549.95	549.95	549.95	549.95
New! 10-20/4-5.6 EX DC HSM	------	429.95	429.95	------	479.95
12-24/4.5-5.6 EX ASP HSM	554.95	554.95	554.95	554.95	554.95
15-30/3.5-4.5 EX DG ASPH	439.95	439.95	439.95	439.95	439.95
17-35/2.8-4 EX ASPH DG	379.95	379.95	379.95	379.95	379.95
18-50mm F2.8 EX DC	------	399.95	399.95	399.95	399.95
18-125mm F3.5-5.6 DC	------	249.95	249.95	249.95	249.95
New! 18-200mm F3.5-6.3 DC Asph	------	309.95	309.95	339.95	339.95
55-200mm F4-5.6 DC	------	129.95	129.95	129.95	129.95
24-60/2.8 EX DG IF	359.95	349.95	349.95	359.95	359.95
24-70/2.8 EX MAC DG ASPH	359.95	359.95	359.95	359.95	359.95
24-135/2.8-4 EX IF	259.95	259.95	259.95	259.95	259.95
28-70/2.8 EX DG ASPH	CALL	289.95	299.95	CALL	CALL
28-70/2.8-4.0 Compact	79.95	79.95	79.95	89.95	79.95
28-105/3.8-5.6 UC ASPH	109.95	109.95	109.95	109.95	109.95
28-105/2.8-4 ASPH	164.95	164.95	169.95	164.95	164.95
28-200/3.5-5.6 Compact	157.95	157.95	157.95	157.95	157.95
28-300/3.5-6.3 Compact	199.95	199.95	199.95	199.95	199.95
50-500/4-6.3 EX DG APO HSM	869.95	869.95	869.95	869.95	869.95
70-200/2.8 EX APO HSM	679.95	679.95	679.95	679.95	679.95
70-300/4-5.6 DL Macro Super	109.95	109.95	109.95	109.95	109.95
70-300/4-5.6 APO Macro Super	166.95	166.95	166.95	166.95	166.95
80-400/4-5.6 EX OS APO	899.95	899.95	899.95	899.95	899.95
100-300/4 APO EX IF HSM	699.95	749.95	749.95	749.95	CALL
120-300/2.8 EX APO HSM	------	1799.95	1799.95	------	CALL
135-400/4.5-5.6 APO ASPH	439.95	399.95	439.95	439.95	439.95
170-500/5.6-6.3 APO ASPH	539.95	539.95	539.95	539.95	539.95
300-800/8.8 EX APO HSM	------	4599.95	CALL	------	CALL

1.4X EX DG APO Converter All Mounts..149.95 2X EX DG APO Converter All Mounts..169.95
EF 500 Super "DG" Flash All Mounts....199.95 EF 500 Super ST Flash All Mounts....139.95
New! EM-140 Macro Ringlite....299.95

Vivitar

	AF	MF
28/2.8	------	64.95
100/3.5 Macro	126.95	119.95
500/8 Mirror	------	99.95
28-80/3.5-4.8	89.95	99.95
28-210/3.5-5.6	129.95	144.95
70-210/4.5-5.6	99.95	89.95
75-300/4.5-5.6	------	99.95

"Series 1" Lenses

	AF	MF
19-35/3.5-4.5 Macro	144.95	149.95
28-105/2.8-3.8	149.95	179.95
28-210/4.2-6.5	184.95	------
28-300/4-5.6	184.95	------
70-210/2.8-4	214.95	------
70-300/4.5-5.6	134.95	------
100-400/4.5-6.7	189.95	------

Tokina KENKO

New! 100/2.8 ATX Pro D 1:1 Macro..*349.95
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HOYA *Multi-Coated*

Filter Type	49-55	58	62-67	72	77	82
UV/SKY	17.95	20.95	29.95	37.50	40.50	58.50
Circular Polarizer	64.50	70.50	85.50	119.95	155.95	241.50
Warm CIR-PL (Moose Peterson)	46.50	55.50	79.50	98.95	118.50	152.95
Pro 1 EX Thin UV/SKY	52.50	59.95	68.50	79.50	95.50	103.00
Pro 1 EX Thin CIR-PL	104.00	122.95	157.00	190.00	224.00	319.00
Ultra Thin Super Multi Coated UV/SKY	------	34.50	40.50	49.50	52.50	------
Ultra Thin CIR-PL/UV Hybrid	------	77.95	95.95	137.95	172.50	------
Super Multi Coated UV/SKY	25.50	32.95	38.95	47.95	52.50	62.50
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Made in the USA

TIFFEN

10 Year Warranty

Filter Type	Up to 55	58	62-67	72-77	82
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80A, 80B, 81A, 81B, 812	10.50	11.85	16.50	29.25	40.05
8, 11, 15, 25, Neutral Density 3, 6, 9	10.50	11.85	16.50	29.25	41.25
81C/EF, 82A/B, 85, 85B/C	17.55	19.50	27.75	48.30	66.90
Close Up Lens Set (+1, +2, +4)	39.95	59.95	69.95	99.95	------
Color Grads (Specify color & density)	30.95	34.95	41.95	56.95	------
Enhancing	64.00	66.00	69.00	75.00	83.00
Soft F/X 1, 2, 3, 4, 5	29.25	37.35	46.20	64.55	90.45
Promist/Black Promist 1, 2, 3	37.95	42.95	53.50	70.95	89.95
Star Effect 4 pt. 2mm	18.99	22.99	35.99	61.99	------

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	Up to 55	58	62-67	72-77	82
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EBX (100)		3.49		
ED (200)	3.34	3.39		
EL (400)		4.29		
E100G (100)		4.99	3.99	
E100GX (100)		4.99	3.15	
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TMX (100)	2.79	3.19	2.19	
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GT-Max-800	1.99			
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Fuji Color Print

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Superia Reala (100)	----	2.49	1.99	
Superia (100)	1.27	1.47	1.69	
Superia (200)	1.47	1.59		
Superia (400)	1.64	1.89		
Superia (800)		3.39		
CU (1600)	2.29	4.89		
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Fuji Color Slide

	36 Exp	120	220
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DMC-LZ1 . . . . . $189.99
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Nikon CoolPix 4800 $254.99
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Coolpix P2 . . . . . $269.99
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• 3x Optical Zoom
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EasyShare P880 . $539.99
EasyShare V530 . $239.99
EasyShare 1 . . . . $489.99

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DMC-FX8. . . . . $269.99

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• 3x Optical Zoom
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PENTAX Optio WPi $229.99
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Optio 60 . . . . . $174.99
Optio 750Z. $324.99
Optio S55. . . . . $199.99
Optio S5Z $239.99
Optio S6. . . . . $324.99
Optio SVi . . . . . CALL

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EasyShare Z7590 $264.99

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EOS 1DIIN	CALL	CALL
EOS 5D	CALL	CALL
EOS 20D	1079.99	1059.99
EOS Digital Rebel XT	659.99	644.99
EOS 1VHS	1699.99	1179.99
EOS 1V	1399.99	1379.99
EOS 3	749.99	734.99
Elan 7NE	279.99	264.99
Elan 7N	239.99	224.99
Rebel T2	159.99	144.99
Rebel K2	129.99	114.99

CANON EF LENSES/ FLASHES

LENS/FLASH	Price	Reduced Price w/purchase of camera body
EF-S 10-22mm f/3.5-4.5 USM	739.99	719.99
16-35mm f/2.8L USM	1069.99	1049.99
17-40mm f/4L USM	579.99	559.99
20-35mm f/3.5-4.5 USM	309.99	294.99
17-35 f/4.0-5.6	CALL	CALL
EF-S 18-55MM f/3.5-5.6	119.99	104.99
24-70mm f/2.8L USM	999.99	979.99
24-85mm f/3.5-4.5 USM	249.99	234.99
24-105mm f/4L IS USM	CALL	CALL
28-80mm f/3.5-5.6 II	89.99	74.99
28-105mm f/3.5-4.5 II USM	179.99	164.99
28-135mm f/3.5-5.6 IS USM	359.99	344.99
28-200mm f/3.5-5.6 USM	279.99	264.99
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55-200mm f/4.5-5.6 II USM	174.99	164.99
70-200mm f/2.8L IS USM	1499.99	1474.99
70-200mm f/2.8L USM	899.99	879.99
70-200mm f/4L USM	CALL	CALL
70-300mm f/4.5-5.6DO IS USM	959.99	939.99
70-300mm f/4-5.6 IS USM	549.99	529.99
75-300mm f/4-5.6 USM	549.99	529.99
100-300mm f/ 4.5-5.6 USM	209.99	194.99
100-400mm f/ 4.5-5.6L IS USM	1139.99	1119.99
50mm Macro	219.99	204.99
100mm Macro	399.99	384.99
580 EX Flash	339.99	334.99
430 EX Flash	249.99	244.99
220 EX Flash	99.99	94.99
Macro twin lite MT-24EX Flash	589.99	584.99
Macro ring lite MR 14EX R Lite	404.99	399.99

MINOLTA

SLR Bodies	Price	Reduced Price w/purchase of lens
Maxxum 5D	679.99	664.99
Maxxum 7D	779.99	759.99
Maxxum 70	134.99	119.99
Maxxum 50	99.99	84.99

MINOLTA AF LENSES/ FLASHES

LENS/FLASH	Price	Reduced Price w/purchase of camera body
24-105mm f/3.5-4.5	259.99	244.99
20-35mm f/3.5-4.5	449.99	434.99
28-100mm f/3.5-5.6	189.99	174.99
100-400mm f/4.5-6.7 APO	699.99	679.99
75-300mm f/4.5-5.6	189.99	174.99
28-75mm f/2.8	329.99	314.99
100mm Macro f/2.8	499.99	484.99
17-35mm f/2.8-4.0	419.99	404.99
24mm f/2.8	339.99	324.99
28-85mm f/3.5-4.5	369.99	354.99
50mm f/1.4	239.99	224.99
3600 HS	179.99	174.99
5600 HS	279.99	274.99

Nikon

SLR Bodies	Price	Reduced Price w/purchase of lens
D2X	3449.99	3429.99
D2HS	2399.99	2379.99
D200	1399.99	1379.99
D70S	699.99	684.99
F6	1599.99	1579.99
F100	719.99	704.99
N80	259.99	244.99
N75	149.99	134.99
FM3A	379.99	364.99

NIKON AF LENSES/FLASHES

LENS/FLASH	Price	Reduced Price w/purchase of camera body
NEW 14 2.8 D	1099.99	1079.99
16 2.8 D	529.99	514.99
20 2.8 D	359.99	344.99
24 2.8 D	259.99	244.99
28 2.8 D	159.99	144.99
60 2.8 D Mac	279.99	264.99
50 1.4 D	204.99	189.99
50 1.8 D	79.99	64.99
85 1.4 D	789.99	779.99
85 1.8 D	289.99	274.99
85 2.8 D PC	1129.99	1109.99
105 2.0 DC D	659.99	639.99
105 2.8 Macro	429.99	414.99
135 2.0 DC D	829.99	809.99
180 2.8 D	569.99	549.99
12-24 4.0 ED	769.99	749.99
17-35 2.8 D	1089.99	1069.99
18-35 3.5 D	359.99	344.99
24-85 2.8-4.0 D	409.99	394.99
24-120 3.5-5.6 D	419.99	404.99
28-70 2.8D AFS	1139.99	1119.99
28-80 3.5-5.6D	79.99	64.99
28-105 3.5-4.5D	229.99	214.99
28-200 3.5-5.6D	339.99	324.99
35-70 2.8D	469.99	454.99
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70-300 4.5-5.6 D	189.99	174.99
80-200 2.8 D	699.99	679.99
80-400 4.5D ED VR	999.99	979.99
NEW 300-4.0 AFS	799.99	779.99
300 2.8 AFS IFII	3899.99	3874.99
SB 800 Flash	259.99	254.99
SB 600 Flash	159.99	154.99

Pentax

SLR Bodies	Price	Reduced Price w/purchase of lens
*ISTDS	499.99	484.99
*ISTDL	509.99	494.99
MZ-S	679.99	664.99
*ISTDS2	549.99	534.99
ZXL	169.99	154.99
ZX-60	139.99	124.99
ZX-M	139.99	124.99

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LENS/FLASH	Price	Reduced Price w/purchase of camera body
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28-70mm f/2.8	799.99	779.99
28-105mm f/4.0-5.6	179.99	164.99
100-300mm	179.99	164.99
75-300mm f/4.5-5.6	189.99	174.99
16-45mm f/4.0	359.99	344.99
20mm Macro f/2.8	429.99	414.99
100mm Macro f/2.8	449.99	434.99
AF 360 FTZ	199.99	194.99
AF 500 FTZ	279.99	274.99

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DCR-HC32	359.99
DCR-DVD92	549.99
DCR-DVD403	659.99
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GRD-70	349.99
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MVC-CD350	229.99	DSC-T11	269.99
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DSC-S90	229.99	DSC-L1	229.99
DSC-S60	229.99	DSC-T33	269.99
DSC-S40	199.99		

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- 8.5 fps for up to 48 full-resolution JPEGs in a burst
- 2.5 inch LCD screen
- 8.2 million pixels

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EasyShare Z7590 Digital Camera
10x Optical Zoom!
- 5.0 megapixel
- 10x optical zoom
- 2.2" high resolution indoor/outdoor display

EasyShare C340 Zoom Digital Camera

- 5 million pixels • 3x optical zoom
- 1.6" high-resolution indoor/outdoor display

Nikon

CoolPix 4600
- 4 million pixels
- 1.8" LCD
- 3x optical zoom

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CoolPix 5600
- 3x optical zoom
- 1.8" LCD screen
- 5.1 million pixels

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CoolPix P1 NEW
- 8.0 million pixels
- Built-in WiFi
- 2.5" LCD screen

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D50 Digital SLR Body
- Bright 2" LCD monitor
- 2.5fps continuous shooting
- 6.1 million pixels

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CoolPix P2 NEW
- 5.1 million pixels • Built-in WiFi
- Bright 2.5" LCD screen

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D2X Pro Digital SLR Body
- 5 frames per second
- 12.4 million pixels

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CoolPix S3 NEW
- 6 million pixels • 3x optical zoom
- Extra-slim body
- 2.5" LCD screen

Also available in Black.

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D70s Professional Digital SLR Body
- Refinded AF system
- 2" LCD monitor
- Remote cord
- 6.1 million pixels

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FUJIFILM

FinePix A345
- 4.1 million pixels
- 3x optical zoom
- Movie recording w/sound

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NEW

FinePix S5200
- 1.8" LCD screen
- Real Photo Technology
- 5.1 million pixels
- 10x optical zoom

10x Optical Zoom!

FinePix S3 PRO Body

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- Equipped with the Super CCD SR, the FinePix S3 Pro delivers super image quality of an amazing 12.34 million effective pixels
- Nikon F-mount lens compatibility
- Dual media slots
- New image processor boosts image quality
- Extended ISO sensitivity range for shooting versatility

PENTAX

Waterproof!
Shoot in rain, in snow, in the pool, or on the beach

NEW

Optio WPi
- 3x optical zoom
- Large 2.0" LCD monitor
- JIS Class 8 Waterproof performance
- Ultra fast 9-point autofocus
- Uses SD memory card

***ist DL SLR**
- 6.1 million pixels
- Large 2.5-inch LCD monitor remains easy to view, even on sunny days
- Compact design with high-rigidity stainless-steel chassis
- Easy-to-use mode dial

NEW

Optio S6
- 6 million pixels
- 3x optical zoom
- Large 2.5" LCD monitor
- Slimmest PENTAX digital body available
- Uses SD memory card

Optio 60
- 3x optical zoom
- 6 million pixels
- Compact, lightweight
- 2" LCD screen

SONY

DSC-W5
- 5.1 million pixels
- Carl Zeiss™ Vario Sonnar
- 3x optical zoom
- 2.5" LCD display

DSC-H1
- 5.1 million pixels
- Super SteadyShot® Optical Image Stabilization
- 2.5" LCD monitor
- 12x Optical Zoom

DSC-T33 Digital Camera

- 5.1 million pixels
- Non-extending Carl Zeiss® Vario-Tessar® 3x optical zoom lens
- 2.5" Clear Photo LCD monitor
- Includes the Cyber-shot® Station docking bay
- Only 3/4 of an inch thick

DSC S40
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- 3x optical zoom
- 1.5" LCD monitor

DSC-W7
- 7.2 million pixels
- Huge 2.5" LCD screen
- Incredible battery stamina

DSC-T7
- 5.1 million pixels
- 2.5" Clear Photo LCD monitor
- Includes the Cyber-shot Station docking bay

DSC-T5
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- Carl Zeiss® Vario-Tessar® 3x optical zoom lens

NEW

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- Anti-shake technology

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- Anti-Shake System

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- Mega Optical Image Stabilizer

DMC-FZ30K — NEW
- 8.0 million pixels
- 12x optical zoom
- Mega Optical Image Stabilizer

Leica Lens!

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Quick processing plus permanence for enlarging papers
How to shoot breathtaking ski-action movies

1

1. Don't knock it! Our January '81 cover is by Carlos Spaventa, who spotted the nattily clad doorman in front of the Elizabeth Arden beauty salon on New York's Fifth Avenue. He shot it with a rangefinder 35mm and 42mm lens, slightly underexposing Kodacolor II for 1/15 sec at f/2.8 to enhance color saturation.

2

2. First hot-shoe? According to tech guru Norman Goldberg, it was on this U.S.-made Mercury of 1938, a half-frame 35mm with rotary shutter. He said in his "Shoptalk" column, "It ushered in [a] concept... now used on practically every 35mm SLR."

3. Portrait of a photographer: Marion Ettlinger's portrait of lensman Michael Billingsley, one of her elegant studio shots, was "conceived as an act of love and theater." Her technique: Use natural light and a tripod-mounted 35mm SLR.

3

4. That 3-D look: How to get a 3-D feel was the subject of Harvey Shaman's article. One way, exemplified in this distinctive rooftop vista, is to provide "visual cues," such as overlapping planes, to create the illusion of depth.

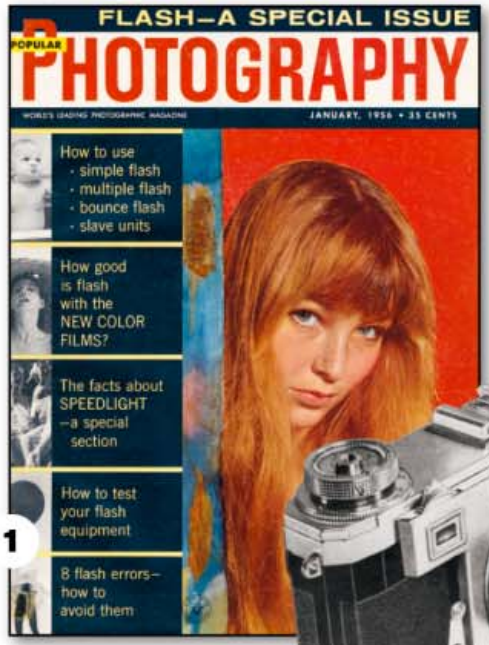
4

5. Man's best print? Whimsical image of a man and his Afghan is from a Kodak ad for color papers and chemicals. The concept: Try creative color darkroom, and even Fido will be impressed. Despite this and other pitches, traditional home color darkroom never really took off.

5

1930 | 1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000

50 YEARS AGO
COVER: JANUARY 1956


FLASH—A SPECIAL ISSUE
POPULAR PHOTOGRAPHY
JANUARY, 1956 • 35 CENTS
How to use
· simple flash
· multiple flash
· bounce flash
· slave units
How good is flash with the NEW COLOR FILMS?
The facts about SPEEDLIGHT —a special section
How to test your flash equipment
8 flash errors— how to avoid them

1

1. Intimate portrait of French actress Marina Vlady on our January '56 cover is by renowned photographer Philippe Halsman, who went beyond glamour to reveal her essence. He lit it with three speedlights and shot with a Fairchild-Halsman 4x5 camera with 210mm f/4.5 B&L lens at 1/100 sec and f/22.

3

2. Let Biogons be Biogons. Here's the Zeiss Contax II-a with 50mm f/1.5 Sonnar lens, one of the great rangefinder 35s of its era. Photo appeared in an ad that pitched the "unequalled" 21mm f/4.5 Biogon ultrawide as one of the best reasons for buying the camera.

2

3. Flash flub: This is "Error 5, shadow on wall," caused by using direct flash with subject too close to wall. Cures: Move subject away from wall, place lamp behind subject. Photo ran in "Common Flash Errors."

4. Which SLR for you? The guy in the center is shooting football with a "Big Bertha" 5x7 Graflex and long tele (he needs spotter, left, to follow the action for him). The man at right is having an easier time with Exakta 35mm SLR and 135mm tele. Photo ran in an Exakta ad.

5. Flash me a smile! This animated baby was the lead photo in "Multiple Flash—Wires and Slaves," by Rus Arnold. He used two Bantam 8 flashbulbs powered by a B-C pack, a 4x5 view camera, and tele lens.

5

4

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#OLIR500

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#OLFE120

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#MIDX60

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#OLS500

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#HEPSR717

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Nikon Coolpix 7600 — 7 MegaPixels

#NICP7600

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- Program, Exposure Compensation
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CASIO Exilim EX-Z57 — 5 MegaPixels

#CAEXZ57

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- 2.7" LCD Monitor
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Kodak EasyShare Z-740 — 5 MegaPixels

#KOZ740

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- Electronic Viewfinder
- 5x Digital Zoom
- Auto Picture Rotation
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Nikon Coolpix S2 — 5 MegaPixels

#NICPS2

With MV-12 Cradle

- ***In-Camera Red-Eye Fix***
- ***Weather Resistant***
- 5.1 MegaPixels
- 2592 x 1944 Max. Resolution
- 2.5" LCD Monitor • 4x Digital Zoom
- 5.8-17.4mm f/3-5.4 (35 Equiv. 35-105mm) ***Nikkor ED*** Lens • 1.8 fps Burst • Program Auto
- SD Card Slot • 12MB Built-in Memory
- Dimensions 3.6 x 2.3 x 0.9" • Weight 5 oz.

Kodak EasyShare V530 — 5 MegaPixels

#KOV530

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- 5 MegaPixels
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- SD Card Slot • 16 MB internal memory
- 4x Digital Zoom • ISO 80-800
- Program & Exposure Compensation
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FUJIFILM FinePix F10 — 6 MegaPixels

#FUFPF10

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- 2848 x 2136 Maximum Resolution
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- 6.2x Digital Zoom
- 8-24mm f/2.8-5 (35 Equiv. 36-108mm) Lens
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	Lexar				SanDisk					Panasonic	
	Std.	40x	60x	Mini SD	Std.	Ultra II	Extreme III	Gaming	Mini SD	Std.	High Speed
64MB	—	—	—	—	16.95	—	—	—	14.95	—	—
128MB	24.95	—	—	34.95	19.95	—	—	19.95	19.95	23.95	—
256MB	32.95	39.95	—	—	29.95	—	—	29.95	30.95	29.95	34.95
512MB	44.95	50.95	—	—	45.95	54.95	74.95*	45.95	49.95	44.95	59.95
1GB	74.95	86.95	99.95	—	72.95	87.95	114.95	—	79.95	84.95	149.95
2GB	—	—	—	—	149.95	176.95	* Extreme		—	—	—

MSDUO MEMORY STICK DUO

	Lexar	Sandisk			Sony	
	40x	Std.	Ultra II	Gaming	Std.	High Speed
128MB	—	30.95	—	29.95	36.95	—
256MB	35.95	29.95	—	32.95	44.95	57.95
512MB	56.95	52.95	62.95	54.95	59.95	79.95
1GB	94.95	74.95	89.95	74.95	—	149.95
2GB	—	149.95	167.95	154.95	—	—

MSPRO MEMORY STICK PRO

	Lexar	Sandisk				Sony	
	40x	Std.	Ultra II	Extreme	Extreme III	Std.	High Speed
256MB	32.95	34.95	42.95	—	—	39.95	54.95
512MB	52.95	49.95	59.95	—	—	59.95	69.95
1GB	74.95	66.95	79.95	87.95	169.95	—	149.95
2GB	—	116.95	136.95	—	409.95	—	349.95
4GB	—	234.95	279.95	—	—	—	849.95

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DIGITAL CAMERAS

QUICK DIAL 61

FUJIFILM
FinePix Z1
5 MegaPixels
#FUFPZ1

- 5.1 MegaPixels
- 2592 x 1944 Maximum Resolution
- 2.5" LCD Monitor
- 5.7x Digital Zoom
- 6.1-18.3mm f/3.5-4.2 (35 Equiv. 38-108mm) Lens
- xD Card Slot • Program Auto • ISO 64-400
- Dimensions 3.5 x 2.1 x 0.7 " • Weight 4.6 oz

SONY
CyberShot DSC-T33
5 MegaPixels
#SODSCT33

with CyberShot Station Dock
- 5 MegaPixels
- 2592 x 1944 Max. Resolution
- 2.5" LCD Monitor
- 2x Digital Zoom • Auto or Manual Focus
- 6.7-20.1mm f/3.5-4.4 (35 Equiv. 38-114mm) ***Carl Zeiss Vario Sonnar*** Lens • 3 fps Burst
- MS Duo & Pro Duo Card Slot • ISO 100-400
- Program, Compensation, Bracketing
- Dimensions 2.4 x 3.9 x 0.8" • Weight 4.4 oz.

Nikon
Coolpix 7900
7 MegaPixels
#NICP7900

- 7.1 MegaPixels
- 3072 x 2304 Max. Resolution
- 2" LCD Monitor
- Optical Viewfinder
- 4x Digital Zoom
- 7.8-23.4mm f/2.8-4.9 (35 Equiv. 38-114mm) ***Nikkor ED*** Lens • 1.7 fps Burst
- SD/MMC Card Slot • 13.5MB Built-in Memory
- ISO 64-400 • Auto, 99-Area Manual Focus
- Program, Exposure Compensation, Bracketing
- Dimensions 2.4 x 3.5 x 1.4" • Weight 5.3 oz.

SONY
CyberShot DSC-P200
7 MegaPixels
#SODSCP200

- 7.2 MegaPixels
- 3072 x 2304 Max. Resolution
- Optical Viewfinder
- 2" LCD Monitor
- 2x Digital Zoom
- 7.9-23.7mm f/2.8-5.2 (35 Equiv. 38-114mm) ***Carl Zeiss Vario Sonnar*** Lens • 1.1 fps Burst
- MS & MS Pro Card Slot • 100-400 ISO
- Program, Manual, Exposure Comp, Bracketing
- Dimensions 2.1 x 4.1 x 1.1" • Weight 5.1 oz.

KONICA MINOLTA
Dimage Z6
6 MegaPixels
#MIDX6

Anti-Shake Technology with Cradle Set
- 6 MegaPixels
- **2816 x 2112 Max. Resolution**
- 2" LCD Monitor • Electronic Viewfinder
- 5.83-69.9mm f/2.8-4.5 (35mm equiv. 35-420mm) Lens • Auto or Manual Focus
- 4x Digital Zoom • SD Card Slot • ISO 50-200
- Program, Aperture, Shutter, Manual or Exp. Comp.
- Dimensions 4.3 x 3.1 x 3.3" • Weight 12 oz.

SONY
CyberShot DSC-T5
5 MegaPixels
#SODSCT5

- 5.1 MegaPixels
- 2592 x 1944 Maximum Resolution
- 2.5" LCD Monitor
- 2x Digital Zoom
- 6.3-19mm f/3.5-4.4 (35 Equiv. 38-114mm) Carl Zeiss Vario Tessar Lens
- MS Duo & MS PRO Duo Card Slot
- 32 MB Built-in Memory • 9 fps Burst
- ISO 64-400 • Autofocus or Manual Preset
- Program, Exposure Compensation
- Dimensions 3.7 x 2.4 x 0.8" • Weight 4 oz.

Nikon
Coolpix L1
6 MegaPixels
#NICPL1

- In-Camera Red-Eye Fix
- **6.2 MegaPixels**
- 2816 x 2112 Max. Resolution
- **2.5" LCD Monitor**
- **6.3-31.4mm f/2.9-5 (35 Equiv. 38-190mm) Lens**
- SD Card Slot • 10MB Built-in Memory
- 4x Digital Zoom • 0.7 fps Burst
- Program Auto • Uses 4x "AA" Batteries
- **Dimensions 3.5 x 2.4 x 1.9"** • Weight 6.3 oz.

Nikon
Coolpix S3
6 MegaPixels
#NICPS3

- In-Camera Red-Eye Fix
- **6 MegaPixels**
- 2816 x 2112 **Max. Resolution**
- **2.5" LCD Monitor**
- 5.8-17.4mm f/3-5.4 (35 Equiv. 35-105mm) Nikkor ED Lens
- **SD Card Slot** • 1.6 fps Burst • **4x Digital Zoom**
- **12MB Built-in Memory** • Program or Exp. Comp. • **Uses EN-EL8 Lithium-Ion Battery**
- **Dimensions 3.5 x 2.3 x 0.8" • Weight 4 oz.**

PENTAX
Optio S6
6 MegaPixels
#PEOS6

- 6 MegaPixels
- 2816 x 2112 Max. Resolution
- 2.5" LCD Monitor
- 4x Digital Zoom
- 6.2-18.6mm f/2.7-5.2 (35 Equiv. 37.5-112.5mm) Lens
- SD/MMC Card Slot • 23 MB Built-in Memory
- Program & Exposure Comp. • ISO 64-400
- 1.6 fps Burst • Uses D-LI8 Batteries
- Dimensions 3.4 x 2.1 x 0.7" • Weight 3.5 oz

PENTAX
Optio WPi
6 MegaPixels
#PEOWPI

- ***Submergable up to 4.9' for up to 30 min. (JIS class 8)***
- 6 MegaPixels
- **2816 x 2112 Max. Resolution**
- 2" LCD Monitor • 4x Digital Zoom
- 6.3-18.9mm f/3.3-4 (35 Equiv. 38-114 mm) Lens • SD/MMC Card Slot • ISO 64-400
- 10.5 MB Built-in Memory • Burst
- **Program & Exp. Comp.** • **Uses D-LI8 Batteries**
- **Dimensions 4 x 2 x 0.9" • Weight 4.2 oz**

SONY
CyberShot DSC-W7
7 MegaPixels
#SODSCW7

- 7.2 MegaPixels
- 3072 x 2304 Max. Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 2x Digital Zoom
- 7.9-23.7mm f/2.8-5.2 (35 Equiv. 38-114mm) ***Carl Zeiss Vario Tessar*** Lens
- MS & Pro Card Slot • 32MB Built-in Memory
- Auto or 6 step Manual Focus • 0.9 fps Burst
- Program, Compensation • ISO 100-400
- Dimensions 3.6 x 2.4 x 1.5" • Weight 6.9 oz.

CASIO
Exilim EX-S500
5 MegaPixels
#CAEXS500

- 5 Megapixel
- 2560 x 1920 Maximum Resolution
- 2.2" LCD Monitor
- 4x Digital Zoom
- 6.2-18.6mm f/2.7-5.2 (35mm Equiv. 38-114mm) Lens
- SD/MMC Card Slot
- 8.3MB Built-in Memory
- Auto or Manual Focus • ISO 50-400 • 1.4 fps Burst • Program AE, Exposure Compensation
- Dimensions 2.3 x 3.6 x 0.7" • Weight 4.1 oz

Canon
PowerShot SD30
5 MegaPixels
#CAPSSD30

- 5 MegaPixels
- 2592 x 1944 Max. Resolution
- 1.8" LCD Monitor
- 4x Digital Zoom
- 6.3-14.9mm f/3.2-5.4 (35 Equiv. 28-90mm) Lens
- SD/MMC card slot • 1.8 fps Burst
- Program, Exp. Compensation • 50-400 ISO
- Uses NB-4L Lithium-Ion Battery
- Dimensions 3.8 x 1.8 x 0.9" • Weight 3.7 oz

Canon
PowerShot SD450
5 MegaPixels
#CAPSSD450

- 5 MegaPixels
- 2592 x 1944 Maximum Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 5.8-17.4mm f/2.8-4.9 (35 Equiv. 35-105mm) Lens • 2.1 fps Burst • ISO 50-400
- SD/MMC Card Slot • 4x Digital Zoom
- Program or Exposure Compensation
- Uses NB-4L Lithium-Ion Battery
- Dimensions 3.4 x 2.1 x 0.9" • Weight 4.9 oz.

CASIO
Exilim EX-Z750
7 MegaPixels
#CAEXZ750

- 7.1 MegaPixels
- 3072 x 2304 Maximum Resolution
- 2.5" LCD Monitor
- 8x Digital Zoom
- 7.9-23.7mm f/2.8-5.1 (35mm Equiv. 38-114mm) Lens
- SD/MMC Card Slot • 9.3MB Built-in Memory
- Auto or Manual Focus • ISO 50-400
- Program & Exposure Compensation
- Dimensions 3.5 x 2.3 x 0.9" • Weight 6.2 oz.

OLYMPUS
Stylus 800
8 MegaPixels
#OLS800

- ***Weather Resistant***
- 8 MegaPixels
- 3264 x 2448 Maximum Resolution
- 2.5" LCD Monitor
- 5x Digital Zoom
- 8-24mm f/2.8-4.9 (35 Equiv. 35-105mm) Lens
- 4 fps Burst • xD Card Slot • ISO 64-800
- Program & Exposure Compensation
- Dimensions 4.1 x 2.3 x 1.3" • Weight 6.4 oz.

Panasonic
Lumix DMC-FZ5
5 MegaPixels
#PADMCFZ5

- ***Mega Optical Image Stabilization***
- 5 MegaPixels
- 2560 x 1920 Maximum Resolution
- 1.8" LCD Monitor
- Electronic Viewfinder • 4x Digital Zoom
- 6-72mm f/2.8-3.3 (35 Equiv 36-432mm) ***Leica DC Vario-Elmarit*** Lens • 4 fps Burst
- SD/MMC Card Slot • Auto, Aperture, Shutter, Manual, Exp, Comp,. Bracketing • ISO 80-400
- Dimensions 4.3 x 2.7 x 3.3" • Weight 10.2 oz.

Canon
PowerShot A620
7 MegaPixels
#CAPSA620

- 7.1 MegaPixels
- 3072 x 2304 Maximum Resolution
- **2" Vari-Angle LCD Monitor** • **Optical Viewfinder**
- **7.3-29.2mm f/2.8-4.1 (35 Equiv. 35-140mm) Lens** • **4x Digital Zoom** • **1.9 fps Burst**
- SD/MMC Card Slot • Auto or Manual Focus
- Program, Aperture, Shutter, Manual or Exp. Comp. • 50-400 ISO • **Uses 4x "AA" Batteries**
- **Dimensions 4.1 x 2.6 x 1.9" • Weight 8.3 oz**

CASIO
Exilim EX-P700
7 MegaPixels
#CAEXP700

- 7.2 MegaPixels
- 3072 x 2304 Max. Resolution
- 2" LCD Monitor
- Optical Viewfinder
- 4x Digital Zoom
- 7.1-28.4mm f/2.8-4 (35mm equiv. 33-132mm) ***Canon*** Lens • ISO 80-640 • 3 fps Burst
- SD/MMC Card Slot • 8.9MB Built-in Memory
- Auto or Manual Focus • PC Terminal • Program AE, Aperture & Shutter Priority, Exp. Comp.
- Dimensions 2.6 x 3.8 x 1.8" • Weight 7.9 oz.

KONICA MINOLTA
Dimage X1
8 MegaPixels
#MIDX1

with Anti-Shake Technology and Cradle Set
- 8 MegaPixels
- 3264 x 2448 Maximum Resolution
- 2.5" LCD Monitor
- 7.7-23.1mm f/3.5-3.8 (35mm equiv. 37-111mm) Lens • 4x Digital Zoom
- SD Card Slot • ISO 50-200 • 0.5 fps Burst
- Program AE, Exposure Compensation
- Dimensions 2.7 x 3.7 x 0.8" • Weight 4.8 oz

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DIGITAL CAMERAS

QUICK DIAL 61

Nikon Coolpix S4
6 MegaPixels
#NICPS4

Dynamic swivel design
- In-Camera Red-Eye Fix
- 6 MegaPixels
- 2816 x 2112 Max. Resolution
- 2.5" LCD Monitor • 4x Digital Zoom
- 6.3-63mm f/3.5 (35 Equiv. 38-380mm) Lens
- SD Card Slot • 13.5MB Built-in Memory
- 1.3 fps Burst • Program or Exposure Comp.
- ISO 50-400 • Uses 4x "AA" Batteries
- Dimensions 4.4 x 2.7 x 1.4" • Weight 7.2 oz.

OLYMPUS SP-350
8 MegaPixels
#OLSP350

- 8 Megapixels
- 3264 x 2488 Max. Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 5x Digital Zoom • Auto or Manual Focus
- 8-24mm f/2.8-4.9 (35 Equiv. 38-114mm) Lens
- xD card slot • 25 MB internal memory
- 2.4 fps Burst • ISO 50-400 • Hot Shoe
- Program, Aperture, Shutter, Manual, Exposure Compensation • Uses 2x "AA" Batteries
- Dimensions 3.9 x 2.6 x 1.4" • Weight 6.9 oz

SONY CyberShot DSC-T7
5 MegaPixels
#SODSCT7

- 5.1 MegaPixels
- 2592 x 1944 Max. Resolution
- 2.5" LCD Monitor
- 2x Digital Zoom
- 6.3-19mm f/3.5-4.4 (35 Equiv. 38-114mm) ***Carl Zeiss Vario Tessar*** Lens
- MS Duo & MS PRO Duo Card Slot
- 4 fps Burst • Program, Exposure Comp.
- ISO 64-400 • Autofocus or Manual Preset
- Dimensions 2.4 x 3.7 x 0.7" • Weight 4.1 oz.

SONY CyberShot DSC-H1
5 MegaPixels
#SODSCH1

- ***Super Steady Shot Image Stabilization***
- 5.1 MegaPixels
- 2592 x 1944 Max. Res.
- 2.5" LCD Monitor
- Electronic Viewfinder
- 2x Digital Zoom • 0.7 fps Burst • ISO 100-400
- 6-72mm f/2.8-3.7 (35 Equiv. 36-432mm) ***Sony*** Lens • Auto or 5 step Manual Focus
- MS & Pro Card Slot • 32MB Built-in Memory
- Program, Aperture, Shutter, Manual, Exp. Comp.
- Dimensions 4.3 x 3.2 x 3.2" • Weight 16.2 oz.

Canon PowerShot SD550
7 MegaPixels
#CAPSSD550

- 7.1 MegaPixels
- 3072 x 2304 Maximum Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 4x Digital Zoom • 2 fps Burst
- 7.7-23.1mm f/2.8-4.9 (35 Equiv. 37-111mm) Lens • SD/MMC Card Slot • ISO 50-400
- Program or Exposure Compensation
- Uses NB-3L Lithium-Ion Battery
- Dimensions 3.5 x 2.2 x 1.1" • Weight 6 oz.

Canon PowerShot S2 IS
5 MegaPixels
#CAPSS2IS

- ***12x Optical Zoom Lens with Image Stabilizer Technology***
- 5 MegaPixels
- 2592 x 1944 Max. Resolution • SD Card Slot
- Electronic Viewfinder • Auto or Manual Focus
- 1.8" Vari-Angle LCD Monitor • 4 x Digital Zoom
- 6-72mm f/2.7-3.5 (35 Equiv. 36-432mm) Lens
- Program, Aperture, Shutter, Manual or Exp. Compensation • 50-400 ISO • 4 fps Burst
- Dimensions 3.1 x 4.5 x 3" • Weight 14.3 oz

FUJIFILM FinePix E900
9 MegaPixels
#FUFPE900

- 9 MegaPixels
- 3848 x 2616 Max. Resolution
- 2" LCD Monitor
- Optical Viewfinder
- Auto Focus
- 7.6x Digital Zoom
- 7.2-28.8mm f/2.8-5.6 (35 Equiv. 32-128mm) Lens • xD Card Slot
- Program, Aperture, Shutter, Manual or Exposure Compensation • ISO 80-800
- Dimensions 4 x 2.5 x 1.3" • Weight 7.1 oz

SONY CyberShot DSC-V3
7 MegaPixels
#SODSCV3

- 7.2 MegaPixels
- 3072 x 2304 Max. Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 2x Digital Zoom • Hot Shoe • ISO 100-800
- 7-28mm f/2.8-4 (35 Equiv. 34-136mm) ***Carl Zeiss Vario Tessar*** Lens • 2 fps Burst
- MS Pro & CF Type I Card Slots • NightShot
- Auto or Manual Focus • Program, Aperture, Shutter, Manual or Exposure Compensation
- Dimensions 4.7 x 2.2 x 2.7" • Weight 13.8 oz.

Canon PowerShot G6
7 MegaPixels
#CAPSG6

- 7.1 MegaPixels
- 3072 x 2304 Max. Resolution
- 2" Vari-Angle LCD Monitor
- Optical Viewfinder
- 4.1x Digital Zoom • Hot Shoe • ISO 50-400
- 7.2-28.8mm f/2.0-3.0 (35 Equiv. 35-140mm) Lens • Auto or Manual Focus • 2 fps Burst
- CF (I & II) Card Slot • Bracketing • Program, Aperture, Shutter, Metered Manual or Manual Comp.
- Dimensions 2.9 x 4.1 x 2.9" • Weight 13.4 oz

Canon PowerShot S80
8 MegaPixels
#CAPSS80

- 8 MegaPixels
- 3264 x 2448 Maximum Resolution
- 2.5" LCD Monitor
- Optical Viewfinder • ISO 50-400
- 4x Digital Zoom • Auto or Manual Focus
- 5.8-20.7mm f/2.8-5.3 (35 Equiv. 28-100mm) Lens • SD/MMC Card Slot • 1.8 fps Burst
- Program, Aperture, Shutter, Manual or Manual Comp. • Uses NB-2LH Lithium-Ion Battery
- Dimensions 4.1 x 2.2 x 1.5" • Weight 7.9 oz

Nikon Coolpix P1
8 MegaPixels
#NICPP1

with revolutionary Wi-Fi capability
- Wireless LAN support
- 8 MegaPixels
- 3264 x 2448 Max. Res.
- 2.5" LCD Monitor
- 7.5-26.3mm f/2.7-5.2 (35 Equiv. 36-126mm) Lens • 4x Digital Zoom
- SD Card Slot • 32MB Built-in Memory
- Auto or Manual Focus • Program, Aperture
- 2.3 fps Burst • Uses EN-EL8 Battery
- Dimensions 3.6 x 2.4 x 1.5" • Weight 6 oz.

KONICA MINOLTA Dimage A200
8 MegaPixels
#MIDA200

- Anti-Shake Function
- 8 MegaPixels
- 3264 x 2448 Max. Res.
- Electronic Viewfinder
- 1.8" LCD Monitor
- 4x Digital Zoom
- 7.2-50.8mm f/2.8-3.5 (35 Equiv 28-200mm) GT APO Lens • Auto & Manual Focus • ISO 64-800
- CF Type I & II Card Slot • 30 to 1/4000 Speeds
- Program, Aperture, Shutter, Manual, Exposure Comp., Exp. Bracketing, AE lock • Hot Shoe
- Dimensions 3.1 x 4.5 x 4.5" • Weight 17.8 oz

Kodak EasyShare P880
8 MegaPixels
#KOP880

- ***Optical Image Stabilization***
- 8 MegaPixels
- 3264 x 2448 Maximum Resolution
- Electronic Viewfinder
- 2.5" LCD Monitor
- f/2.8-4.1 (35mm equiv. 24-140mm) Schneider Zoom Lens • 3.3x Digital Zoom • ISO 50-800
- SD Card Slot • 1.5 fps Burst • Hot shoe
- Program, Aperture, Shutter, Exposure Comp.
- Dimensions 4.5 x 3.1 x 2.4" • Weight 17.6 oz

Panasonic Lumix DMC-LX1
8 MegaPixels
#PADMCLX1

- ***Mega Optical Image Stabilization***
- 16:9 Aspect CCD
- 8.4 MegaPixels
- 3840 x 2160 Max. Resolution • 3 fps Burst
- 2.5" LCD Monitor • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • ISO 80-400
- SD/MMC Card Slot • Program, Aperture, Shutter, Manual Exposure Compensation
- Dimensions 4.2 x 2.2 x 1" • Weight 6.5 oz.

SONY CyberShot DSC-M2
5 MegaPixels
#SODSCM2

- 5.1 MegaPixels
- 2592x1944 Max. Resolution
- 2.5" Hybrid LCD Monitor
- Digital Zoom
- 6.3-19mm f/3.5-4.4 (35 equiv. 38-114mm) Carl Zeiss Vario Sonnar T* Lens
- Uses NP-FT1 Lithium-Ion Battery
- MS, MS Pro Duo Card Slots • Slide Show plus Movie mode • Program, Exposure Comp.
- Dimensions 2 x 4.8 x 1.3" • Weight 7.4 oz

Panasonic Lumix DMC-FZ30
8 MegaPixels
#PADMCFZ30

- ***Mega Optical Image Stabilization***
- 8 MegaPixels
- 3264 x 2448 Max. Res.
- 2" twist LCD Monitor
- Electronic Viewfinder
- Auto or Manual Focus
- 7.18 x 5.32mm f/2.8-3.7 (35 Equiv 35-420mm) Leica DC Vario-Elmarit Lens • 4x Digital Zoom
- SD/MMC Card Slot • Program, Aperture, Shutter, Manual or Exp. Comp. • ISO 80-400
- Dimensions 5.5 x 3.4 x 5.4" • Weight 26 oz

Canon PowerShot Pro 1
8 MegaPixels
#CAPSP1

- 8 MegaPixels
- 3264 x 2448 Max. Resolution
- 2" Vari-Angle Monitor
- Electronic Viewfinder
- 3.2x Digital Zoom
- 7.2-50.8mm f/2.4-3.5 (35 Equiv. 28-200mm) ***"L" Series USM*** Lens
- CF (I & II) Card Slot • Auto or Manual Focus
- Hot Shoe • ISO 50-400 • Program, Aperture, Shutter, Manual or Manual Compensation
- Dimensions 4.6 x 2.8 x 3.6" • Weight 19.2 oz

FUJIFILM FinePix S9000
9 MegaPixels
#FUFPS9000

- 9 MegaPixels
- 3488 x 2616 Maximum Resolution
- 1.8" Tiltng LCD Monitor
- Electronic Viewfinder
- Auto or Manual Focus
- 6.2-66.7mm f/2.8-4.9 (35 Equiv. 28-300mm) Lens • 4x Digital Zoom
- xD Card Slot • Hotshoe & PC sync terminal
- Program, Aperture, Shutter, Manual or Exposure Compensation • ISO 80-1600
- Dimensions 5 x 3.6 x 5" • Weight 22.8 oz

Leica D-Lux 2
8 MegaPixels
#LEDL2Q $895.00

Optical Image Stabilization
- 8.4 MegaPixels
- 3840 x 2160 Max. Resolution
- 2.5" LCD Monitor • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv. 28-112mm) Leica DC Vario-Elmarit Lens • 3 fps Burst
- SD/MMC Memory Card • Program, Aperture, Shutter, Manual, Exp. Comp. • ISO 80-400
- Auto or Manual Focus • Uses BP-DC4 Battery
- Dimensions 4 x 2.25 x 1" • Weight 6 oz.

SONY CyberShot DSC-R1
10 MegaPixels
#SODSCR1

Large format 21.5 x 14.4mm CMOS Sensor
- 10.3 MegaPixels
- 3888 x 2592 Max. Res. • 3 fps Burst
- 2" Flip-Twist LCD Monitor • ISO 160-3200
- Electronic Viewfinder • Auto or Manual Focus
- 14.3-71.5mm f/2.8-4.8 (35 equiv. 24-120mm) Carl Zeiss Vario Sonnar T* Lens • 2x Digital Zoom
- MS, MS Pro & CF (I & II) Card Slots
- Hot Shoe • Uses NP-FM50 Lithium-Ion Batt.
- Dimensions 5.5 x 6.6 x 3.8" • Weight 35 oz

DIGITAL SLR CAMERAS

QUICK DIAL 61

Canon

Rebates Expire 1-15-06

EOS Digital Rebel XT
Available in Black or Silver
8.0 MegaPixels
Body Only #CAEDRXT
Kit with 18-55mm EF-S #CAEDRXTK
Kit with 17-85mm EF-S IS #CAEDRXTK
$75 Rebate! Up to $225

EOS-20D
8.2 MegaPixels
Body Only #CAE20D
Kit with 18-55mm EF-S #CAE20DK
Kit with 18-55mm EF-S USM #CAE20DKQ1
Kit with 17-85mm EF-S USM #CAE20D1785
$100 Rebate! Up to $300

EOS-1D Mark II
8.2 MegaPixels
Body Only #CAE1D2 — CALL

EOS-1DS Mark II
16.7 MegaPixels
Full-Frame 36x24mm Digic II CMOS Sensor
Body Only #CAE1DS2 — $7995.95

Nikon

Rebates Expire 1-15-06

NEW! D50
6.1 MegaPixels
Body Only #NID50 — CALL
Kit with 18-55mm #NID501855 — CALL

D70
6.1 MegaPixels
Body Only #NID70 — $749.95
Kit with 18-70mm #NID70K — Regular $1049.95
Less $100 Rebate! — Final Cost $949.95

NEW! D70s
6.1 MegaPixels
Body Only #NID70S — CALL
Kit with 18-70mm #NID70S1880 — CALL

D100
6.1 MegaPixels
Body Only #NID100 — $999.95
Kit with 18-70mm #NID100KQ — $1299.95

D2Hs
4.1 MegaPixels
Body Only #NID2HS — $3499.95

D2X
12.4 MegaPixels
Body Only #NID2X — 4999.95

KONICA MINOLTA

NEW! Maxxum 5D
6.1 MegaPixels
Body Only #MIM5D — CALL
Kit with 18-70mm D #MIM5DK — CALL

Maxxum 7D
6.1 MegaPixels
Body Only #MIM7D — CALL
Kit with 28-100mm D #MIM7DK — CALL

PENTAX

NEW! *ist DL
6.1 MegaPixels
Body Only #PEISTDL — CALL
Kit with DA 18-55mm AL #PEISTDLK — CALL

FUJIFILM

FinePix S3 Pro
6.17 MegaPixels
Accepts Nikon Mount Lenses
Body Only #FUFPS3 — CALL

Kodak

DCS Pro SLR
13.7 MegaPixels
Full-Frame 36x24mm CMOS Sensor
SLRc Accepts Canon Mount Lenses
Body Only #KODCSPROC — CALL

OLYMPUS

E-1
5.5 MegaPixels
Body Only #OLE1 — CALL
Kit with 14-45mm #OLE1K — CALL

Evolt E-300
8 MegaPixels
Body Only #OLEE300 — CALL
Kit with 14-45mm #OLEE300K — CALL
Kit with 14-45 & 40-150mm #OLEE300KQ — CALL

LENSES FOR 35MM & DIGITAL

QUICK DIAL 73

KONICA MINOLTA

Digital AF DT Lenses

	IMP.	USA
11-18mm f/4.5-5.6 D (77ø)		CALL
18-70mm f/3.5-5.6 D (55ø)		CALL
18-200mm f/3.5-6.3 D (62ø)		CALL

AF Lenses for 35mm & Digital SLRs

	IMP.	USA
16/2.8 with Hood	819.95	859.95
20/2.8 (72ø)	529.95	579.95
24/2.8 (55ø)	349.95	369.95
28/2.8 (49ø)	199.95	204.95
28/2.0 (55ø)	329.95	349.95
35/1.4G (55ø)	1039.95	1079.95
50/1.7 (49ø)	—	79.95
50/1.4 (55ø)	239.95	249.95
50/2.8 Macro LS (55ø)	359.95	369.95
85/1.4 D (72ø) with Hood	649.95	669.95
100/2.8 D Macro (55ø)	549.95	569.95
135/2.8 STF (72ø)	969.95	999.95
200/2.8 APO (72ø-CW) with Filter & Hood	869.95	889.95
300/4.0 APO with Filter, Hood & Case	959.95	999.95
300/2.8 APO with Filter, Hood & Case	3299.95	3499.95
300/2.8 DAF G SSM with Filter, Hood & Case	4499.95	4599.95
500/8 Reflex with Hood	559.95	584.95
600/4 APO with Filter with Hood & Case	7499.95	7999.95
17-35/2.8-4 D (77ø)	479.95	499.95
20-35/3.5 (72ø)	469.95	489.95
24-50/4 (55ø)	219.95	239.95
24-105/3.5-4.5 D (62ø)	369.95	399.95
28-75/2.8 D (67ø)	394.95	409.95
28-80/3.5-5.6 D (55ø)	64.95	69.95
28-100/3.5-5.6 D (55ø)	84.95	89.95
70-200/2.8 APO D G SSM (77ø)	1749.95	1799.95
70-210/4.5-5.6 II (49ø) with Hood	94.95	99.95
75-300/4.5 5.6 II D (55ø) with Hood	134.95	139.95
100-300/4.5-5.6 D APO (55ø) with Hood	369.95	389.95
100-400/4.5-6.7 APO (72ø)	709.95	749.95
1.4x APO Teleconverter D with Case	479.95	499.95
2x APO Teleconverter with Case	379.95	399.95
2x APO Teleconverter D	519.95	539.95
AF 3x-1x Zoom (GB 46ø)	1499.95	1599.95

Manual MD Lenses

	IMP.	USA
28/2.8 (49ø)	144.95	149.95
50/3.5 Macro (55ø)	349.95	369.95
35-70/3.5-4.8 (55ø)	—	59.95

Minolta Filters

	49	55	62	72	77
Sky	19.95	22.95	39.95	44.95	—
UV	—	22.95	39.95	44.95	—
Circular Polarizer	44.95	49.95	74.95	99.00	119.95
Colors	19.95	19.95	29.95	44.95	—
Close-up Lens	29.95	29.95	—	—	—

Canon

Cash in with Canon! New! Multi Rebate Program

Buy ANY 2 different items listed below, get DOUBLE the rebate amount
Buy ANY 3 OR MORE different items listed below, get TRIPLE the rebate amount

Rebates Expire 1-15-06

Eligible Items	Price Before Rebate	Buy One	Buy any 2	Buy 3 or More
Rebel XT Digital Body	CALL	$75	$150	$225
EOS-20D Digital Body	CALL	$100	$200	$300
IP-6220D Printer	CALL	$15	$30	$45
IP-6600D Printer	CALL	$25	$50	$75
Rebel T2 35mm Body	CALL	$20	$40	$60
15/2.8 Fish-eye	579.95	$25	$50	$75
20/2.8 USM	419.95	$15	$30	$45
28/1.8 USM	399.95	$15	$30	$45
50/1.4 USM	319.95	$15	$30	$45
50/2.5 Macro	239.95	$10	$20	$30
85/1.8 USM	349.95	$15	$30	$45
100/2 USM	389.95	$15	$30	$45
100/2.8 Macro USM	469.95	$20	$40	$60
135/2 L USM	899.95	$35	$70	$105
180/3.5 L Macro USM	1259.95	$50	$100	$150
200/2.8 L USM	659.95	$25	$50	$75
300/4 L IS USM	1149.95	$45	$90	$135
400/5.6 L USM	1099.95	$40	$80	$120
16-35/2.8 L USM	1399.95	$50	$100	$150
17-40/4 L USM	699.95	$25	$50	$75
24-70/2.8 L USM	1159.95	$45	$90	$135
28-135/3.5-5.6 IS USM	419.95	$15	$30	$45
70-200/4 L USM	589.95	$25	$50	$75
70-200/2.8 L USM	1139.95	$40	$80	$120
70-200/2.8 L IS USM	1699.95	$50	$100	$150
70-300/4-5.6 IS USM	629.95	$15	$30	$45
70-300/4.5 DO IS USM	1159.95	$40	$80	$120
75-300/4-5.6 III	159.95	$5	$10	$15
100-400 L IS USM	1409.95	$50	$100	$150

Not Eligible for Double or Triple Rebates

	Price	Less Rebate	Final Cost
Speedlite 220 EX Flash	119.95	-$10	109.95
Speedlite 580 EX Flash	CALL	-$20	CALL
MT-14 EX Ring Lite Flash	449.95	-$30	419.95
MT-24 EX Twin Lite Flash	649.95	-$50	599.95

USA = Imported & Warrantied by Canon USA
IMP = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

EF-S Digital Lenses

Compatible with the 20D & Digital Rebel only.

	IMP.	USA
60mm f/2.8 USM Macro (52ø)		399.95
10-22mm f/3.5-4.5 USM (77ø)		709.99
17-85mm f/4-5.6 IS USM (67ø)		599.99
18-55mm f/3.5-5.6 USM (58ø)		139.95

EF Lenses for 35mm & Digital SLRs

* Price Before Rebate	IMP.	USA
15/2.8	559.95	579.95*
20/2.8 USM (72ø)	399.95	419.95*
24/2.8 (58ø)	279.95	289.95
28/2.8 (52ø)	159.95	169.95
28/1.8 USM (58ø)	384.95	399.95*
35/2 (52ø)	219.95	229.95
50/1.8 (52ø)	74.95	79.95
50/1.4 USM (58ø)	309.95	319.95*
50/2.5 Macro (52ø)	229.95	239.95*
1:1 Life Size Converter for 50/2.5	224.95	242.00
MP-E 65/2.8 1x-5x Macro (58ø)	799.95	829.95
85/1.8 USM (58ø)	339.95	349.95*
100/2.8 USM Macro (58ø)	449.95	469.95*
100/2 USM (58ø)	374.95	389.95*
135/2.8 Soft Focus (52ø)	319.95	339.95
20-35/3.5-4.5 USM (77ø)	349.95	369.95
24-85/3.5-4.5 USM (67ø)	299.95	309.95
28-90/4.0-5.6 II (58ø)	—	99.95
28-90/4.0-5.6 USM II (58ø)	—	109.95
28-105/4.0-5.6 (58ø)	—	114.95
28-105/4.0-5.6 USM (58ø)	129.95	139.95
28-105/3.5-4.5 II USM (58ø)	219.95	229.95
28-135/3.5-5.6 IS USM (72ø)	409.95	419.95*
28-200/3.5-5.6 USM (72ø)	339.95	359.95
55-200/4.5-5.6 II USM (52ø)	199.95	209.95
70-300/4.5-5.6 DO IS USM (58ø)	1129.95	1159.95*
70-300/4-5.6 IS USM (58ø)	599.95	629.95*
75-300/4.0-5.6 III (58ø)	149.95	159.95*
75-300/4.0-5.6 III USM (58ø)	179.95	189.95
100-300 4.5-5.6 USM (58ø)	269.95	279.95

EF "L" Lenses

* Price Before Rebate	IMP.	USA
14/2.8 USM	1749.95	1799.95
24/1.4 (77ø)	1089.95	1119.95
35/1.4 USM (72ø)	1099.95	1134.95
85/1.2 USM (72ø)	1449.95	1499.95
135/2.0 USM (72ø)	869.95	899.95*
180/3.5 Macro USM (72ø)	1219.95	1259.95*
200/2.8 USM (72ø)	639.95	659.95*
300/2.8 IS USM (52ø rear)	3849.95	3999.95
300/4.0 IS USM (77ø)	1119.95	1149.95*
400/2.8 IS (52ø rear)	6399.95	6599.95
400/5.6 USM (77ø)	1064.95	1099.95*
400/4.0 DO IS (52ø rear)	5249.95	5399.95
500/4 IS USM (52ø rear)	5299.95	5499.95
600/4.0 IS (52ø rear)	6999.95	7199.95
16-35/2.8 (77ø)	1359.95	1399.95*
17-40/4.0 USM (77ø)	669.95	699.95*
24-70/2.8 (77ø)	1139.95	1159.95*
24-105/4 IS USM (77ø)	—	1249.95
28-300/3.5-5.6 IS USM (77ø)	2099.95	2199.95
70-200/2.8 USM (77ø)	1099.95	1139.95*
70-200/2.8 IS (77ø)	1659.95	1699.95*
70-200/4.0 USM (67ø)	579.95	589.95*
100-400/4.5-5.6 IS USM (77ø)	1399.95	1409.95*
1.4x II Teleconverter	279.95	289.95
2x II Teleconverter	279.95	289.95

EF Tilt-Shift MF Lenses

	IMP.	USA
24/3.5L Tilt-Shift (72ø)	1069.95	1099.95
45/2.8 Tilt-Shift (72ø)	1069.95	1099.95
90/2.8 Tilt-Shift (58ø)	1069.95	1099.95

Canon Filters

	52mm	58mm	72mm	77mm
UV Haze 1	10.95	12.95	24.95	34.95
Circular Polarizer	59.95	84.95	109.95	124.95
Softmat #1 or 2	34.95	36.95	—	—
Close-up Lens 250D	71.95	86.95	—	—
Close-up Lens 500D	71.95	86.95	119.00	139.95

Lens Hoods

ES-62, ET-54, ET-60, ET-65 III			23.95
ES-71 II, EW-78 B II, ET-64 II			26.95
EW-60 II, EW-60 C, EW-60 D, EW-63 II, EW-65 II, EW-73 II			23.95
EW-83 II, EW-83 E	33.95	BT-52B	14.95
EW-75 II	43.95	EW-78D	37.95

LENSES FOR 35MM & DIGITAL

QUICK DIAL 73

OLYMPUS

Zuiko Digital AF Lenses for Olympus E1 & Evolt E300

50mm f/2.0 Macro (52ø)	499.95	14-45mm f/3.5-5.6 EZ (58ø)	249.95
150mm f/2.0 EP (82ø)	2499.95	14-54mm f/2.8-3.5 (67ø)	499.95
300mm f/2.8 (Drop-in)	6999.95	40-150mm f/3.5-4.5 (58ø)	279.95
7-14mm f/4.0 ED (72ø)	1799.95	50-200mm f/2.8-3.5 (67ø)	999.95
11-22mm f/2.8-3.5 ED (72ø)	799.95	EC-14 1.4x Tele Converter	439.95

PENTAX

AF Lenses for 35mm & Digital SLRs

20/2.8 (67ø)	499.95	24/2 AL (67ø)	379.95
28/2.8 (67ø)	229.95	31/1.8 (58ø)	879.95
35/2.0 AL (49ø)	299.95	43/1.9 (49ø)	479.95
50/1.4 (49ø)	219.95	77/1.8 (49ø)	689.95
50/2.8 Macro (52ø) with Case	429.95		
85/1.4 (67ø) with Hood & Case	799.95		
100/2.8 D FA Macro (49ø)	539.95		
18-35/4-5.6 J AL (67ø)	154.95		
20-35/4.0 AL (58ø)	499.95		
24-90/3.5-4.5 AL IF (67ø)	429.95		
28-80/3.5-5.6 J FA AL (58ø)	59.95		
28-105/3.2-4.5 FA (58ø)	209.95		
100-300/4.7-5.8 (58ø)	IMP. **99.95**		

Pentax SMCP-DA Digital Lenses

14mm f/2.8 ED IF (77ø)	624.95
40mm f/2.8 Limited (49ø)	274.95
12-24mm f/4 ED AL IF (77ø)	CALL
16-45mm f/4 ED AL (67ø)	409.95
18-55mm f/3.5-5.6 AL (52ø)	109.95
50-200mm f/4-5.6 ED (52ø)	234.95

Pentax "A" MF Lenses

35-80/4.0-5.6 (49ø)	69.95

Pentax Filters

	49/52mm	58mm	67mm	77mm
Sky/UV	24.95	34.95	54.95	59.95
Color	24.95	34.95	54.95	59.95
Circular Polarizer	64.95	79.95	109.95	164.95

Rebates Expire 1-15-06

Nikon

NEW! **Nikon Double Bonus Holiday Rebate Program!**

Nikon USA Lens Rebates!

SLR Bodies	USA Price	Less Rebate	Plus Bonus	Final Cost
D70 Digital 18-70 Kit	1049.95	$100	—	949.95
F100 35mm Body	949.95	$100	$100	749.95
N80 35mm Body	CALL	$50	—	CALL
N75 35mm Body	CALL	$30	—	CALL

AF Lenses	USA Price	Less Rebate	Plus Bonus	Final Cost
14/2.8	1409.95	$100	—	1309.95
16/2.8	754.95	$75	—	679.95
20/2.8	484.95	$50	$50	384.95
24/2.8	299.95	$30	—	269.95
28/2.8	224.95	$35	—	189.95
35/2.0	304.95	$40	—	264.95
60/2.8 Micro	389.95	$40	—	349.95
85/1.8	389.95	$40	$40	309.95
85/2.8 PC Micro	1319.95	$150	—	1169.95
105/2.8 Micro	659.95	$70	—	589.95

AF Lenses	USA Price	Less Rebate	Plus Bonus	Final Cost
105/2	919.95	$75	—	844.95
180/2.8	749.95	$70	$70	609.95
300/4 AF-S	1104.95	$100	$100	904.95
17-35/2.8	1484.95	$100	—	1384.95
18-35/3.5-4.5	494.95	$75	$75	344.95
24-85 G	354.95	$50	$50	254.95
24-85/2.8-4	544.95	$35	$35	474.95
24-120/3.5-5.6 G	509.95	$35	$35	439.95
28-70/2.8	1434.95	$100	—	1334.95
28-105	319.95	$40	$40	239.95
28-200	304.95	$20	$20	264.95
35-70/2.8	669.95	$100	$100	469.95
70-200/2.8 VR	1629.95	$150	—	1479.95
70-300/4-5.6	309.95	$50	—	259.95
80-200/2.8	919.95	$100	—	819.95
80-400 VR	1429.95	$100	$100	1229.95

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

D-Type AF Lenses for 35mm & Digital SLRs

* Price After Rebate ** Price After Bonus Rebate

Rebates Expire 1-15-06	IMP.	USA
14/2.8 D ED	1229.95	1309.95*
16/2.8 D (39ø) with Hood	599.95	679.95*
18/2.8 D (77ø)	989.95	1309.95
20/2.8 D (62ø)	449.95	384.95**
24/2.8 D (52ø)	279.95	269.95*
28/2.8 D (52ø)	199.95	189.95*
28/1.4 D (72ø)	1489.95	1694.95
35/2.0 D (52ø)	259.95	264.95*
50/1.8 D (52ø)	94.95	104.95
50/1.4 D (52ø)	239.95	269.95
60/2.8 D Micro (62ø) (1:1)	344.95	349.95*
85/1.8 D (62ø) with Hood	334.95	309.95**
85/1.4 D IF (77ø)	874.95	1014.95
85/2.8 PC Shift, Manual (77ø)	1199.95	1169.95*
105/2.8 D Micro (52ø) (1:1)	539.95	589.95*
105/2.0 DC D (72ø) with Hood	769.95	844.95*
135/2.0 DC D (72ø)	929.95	1069.95
180/2.8 D ED IF (72ø)	649.95	609.95**
200/2 G AF-S ED-IF VR (52ø)	CALL	3999.95
200/4 D ED IF Micro (62ø) with Case	1139.95	1339.95
300/4.0 D ED IF AF-S (77ø)	929.95	904.95**
300/2.8 G AF-S VR (52ø-CW)	CALL	CALL
400/2.8 AF-S II (52ø)	CALL	CALL
500/4.0 AF-S II (52ø)	CALL	CALL
600/4.0 AF-S II (52ø)	CALL	CALL
17-35/2.8 (77ø)	1349.95	1384.95*
18-35/3.5-4.5 D (77ø)	419.95	344.95**
24-85/3.5-4.5 AF-S G EDIF (67ø)	309.95	254.95**
24-85/2.8-4.0 D (72ø)	469.95	474.95**
24-120/3.5-5.6 G AFS VR (72ø)	489.95	439.95**
28-70/2.8 IF ED (77ø)	CALL	1334.95*
28-80/3.3-5.6 G (58ø)	74.95	89.95
28-105/3.5-4.5 D (62ø)	279.95	239.95**
28-200/3.5-5.6 G (72ø)	269.95	264.95**
35-70/2.8 D (62ø)	549.95	469.95**
70-180/4.5-5.6 ED Micro (62ø)	CALL	—
70-200/2.8 G EDIF AF-S VR (77ø)	1489.95	1479.95*
70-300/4.0-5.6 G (62ø)	99.95	139.95
70-300/4.0-5.6 ED (62ø)	279.95	259.95*
80-200/2.8 D w/Collar (77ø)	849.95	819.95*
80-400/4.5-5.6 D VR (77ø)	1249.95	1229.95**
200-400/4 G EDIF AF-S VR (52ø)	CALL	CALL
TC-14E II (1.4x) Teleconverter	329.95	399.95
TC-17E II (1.7x) Teleconverter	CALL	419.95
TC-20E II (2x) Teleconverter	339.95	414.95

DX ED-IF Digital Lenses

10.5mm f/2.8 Fish-Eye	CALL
12-24mm f/4 G AF-S (77ø)	CALL
17-55mm f/2.8 G AF-S (77ø)	CALL
18-70mm f/3.5-4.5 G AF-S (67ø)	CALL
55-200mm f/4-5.6 G AF-S (67ø)	CALL

AIS Manual Focus Lenses

	IMP.	USA
20/2.8 (62ø)	499.95	—
24/2.8 (52ø)	359.95	—
24/2.0 (52ø)	589.95	829.95
28/2.8 (52ø)	359.95	—
28/3.5 PC (72ø) with Case	899.95	1259.95
35/2.0 (52ø)	359.95	—
35/1.4 (52ø)	579.95	899.95
45/2.8 P (52ø)	289.95	299.95
50/1.8 (52ø)	119.95	—
50/1.4 (52ø)	299.95	—
50/1.2 (52ø)	429.95	559.95
55/2.8 Micro (52ø)	289.95	399.95
85/1.4 (72ø)	749.95	999.95
105/2.5 (52ø)	339.95	429.95
135/2 (52ø)	CALL	—
135/2.8 (52ø)	319.95	419.95
200/4 Micro (52ø)	CALL	879.95
500/8 Reflex (82ø) with Case	769.95	869.95
1000/11 Reflex (39ø)	1699.95	2049.95
28-85/3.5-4.5 (62ø)	489.95	—
35-70/3.3-4.5 Macro (52ø)	269.95	—
35-105/3.5-4.5 (52ø)	389.95	—
35-200/3.5-4.5 Macro (62ø)	899.95	1019.95
70-210/4.5 (72ø)	124.95	139.95
TC-201 (2x) Teleconverter	249.95	299.95
TC-301 (2x) Teleconverter	499.95	629.95
TC-14A (1.4x) Teleconverter	249.95	299.95
TC-14B (1.4x) Teleconverter	369.95	549.95

Nikon Filters

	39mm	52mm	62mm	72mm	77mm
NC (Clear)	26.50	31.95	44.95	79.95	89.95
L37C	23.95	23.95	36.95	54.95	62.95
L1BC	24.95	25.95	38.95	57.95	—
Color	24.95	23.95	34.95	44.95	59.95
ND	32.95	24.95	—	—	—
Soft Focus	—	56.95	79.95	99.95	139.95
Circular Polarizer II (Thin)	—	64.95	84.95	109.95	139.95

58mm: NC (Clear) 33.95
Circular Polarizer II (Thin) 74.95
67mm: NC (Clear) 64.95
Circular Polarizer II (Thin) 109.95
52mm Close-up Lens #1, 2, 3T, 4T ea 36.95
62mm Close-up Lens #5T, 6T ea 52.95

35MM SLR CAMERAS

QUICK DIAL 73

Canon

Rebates Expire 1-15-06

Autofocus Cameras

Rebel K2

Body Only #CAERK2	CALL
Kit with 28-90mm EF II #CAERK22890K	CALL

Rebel T2 — $20 Rebate! Up to $60

Body Only #CAERT2	
Kit with 28-90mm EF III #CAERT22890K	

Elan 7N

Body Only #CAEE7N	299.95
Kit with 28-90mm EF II USM #CAEE7N2890	CALL
Kit with 28-105mm EF #CAEE7N28105K	399.95

Elan 7NE

Body Only #CAEE7NE	339.95
Kit with 28-90mm EF II USM #CAEE7NE2890	CALL
Kit with 28-105mm EF #CAEE7NE28105	459.95

EOS-3

Body Only #CAE3	874.95

EOS-1v

Body Only #CAE1V	1649.95

EOS-1v HS

Body Only #CAE1VHS	1969.95

Nikon

Rebates Expire 1-15-06

Autofocus Cameras

N75

Body Only #NIN75	$30 Rbt!
Kit with 28-80mm G #NIN752880K	$30 Rbt!
Kit with 28-100mm G #NIN7528100	$40 Rbt!
Kit with 28-80mm G & 70-300mm G #NIN752LK	$30 Rbt!

N80

Body Only #NIN80	$50 Rbt!
Kit with 28-80mm G #NIN802880K	$50 Rbt!
Kit with 28-100mm G #NIN8028100K	$60 Rbt!
Kit with 28-80mm G & 70-300mm G #NIN802LK	$50 Rbt!

F100

Body Only #NIF100	949.95
Less $200 Rebate!	Final Cost **749.95**

F6

Body Only #NIF6	1999.95

Manualfocus Cameras

FM10 Kit with 35-70 Lens	IMP. 209.95	USA CALL
FM3A Chrome Body	IMP. 499.95	USA 579.95
FM3A Chrome Kit with 45/2.8 P	IMP. 769.95	USA 879.95
FM3A Black Body	IMP. 519.95	USA 599.95

KONICA MINOLTA

Autofocus Cameras

Maxxum 50 QD

Body Only #MI50D	CALL
Kit with 28-100mm D #MI50D28100K	CALL
Kit with 28-100mm D & 70-210mm #MI50D2LK	CALL
Kit with 28-100mm D & 75-300mm D #MI50D2LKQ	CALL

Maxxum 70 QD

Body Only #MI70D	144.95
Kit with 28-100mm D #MI70D28100K	209.95
Kit with 28-100mm D & 70-210mm #MI70D2LK	294.95
Kit with 28-100mm D & 75-300mm D #MI70D2LKQ	349.95

PENTAX

Autofocus Cameras

***ist Date**

Body Only #PEISTD	299.95
Kit with 28-80mm J AL Lens #PEISTD2880	349.95
Kit with 28-90mm Lens #PEISTD2890	364.95
Kit with 28-90mm & 100-300mm #PEISTD2LK	439.95

ZX-L Date

Body Only #PEZXLD	209.95
Kit with 28-80mm J AL Lens #PEZXLD2880K	259.95

SIGMA

Autofocus Cameras

SA-7

Kit with 28-80mm & 70-300mm #SISA72LK	349.95

SA-9 QD

Kit with 28-80mm & 70-300mm #SISA9D2LK	399.95

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ELECTRONIC FLASHES FOR 35MM & DIGITAL

QUICK DIAL 73

Canon

EOS Flash System

	IMP	USA
220EX	114.95	109.95*
420EX	174.95	179.95
430EX	—	CALL
550EX	289.95	299.95
580EX	CALL	$20 Rbt
MR-14EX Ringlight		419.95*
MR-24EX Ringlight		599.95*

*Price After Rebate

CANON FLASH ACCESSORIES

Compact Battery Pack CP-E2	124.95
Compact Battery Pack CP-E3	139.95
ST-E2 Transmitter (Rebates Expire 1-15-06)	209.95
NiCd Pack TP	109.95
NiCd Charger TP	53.95
Transistor Pack E	141.95
Transistor Pack w/Nicad Pack E	249.95
Off Camera Shoe Cord 2	49.95
Macrolite Adapter 52C for Ringlight	14.95
Macrolite Adapter 58C for Ringlight	14.95
Macrolite Adapter 72C for Ringlight	29.95

Nikon

	IMP	USA
SB-21A	229.95	—
SB-27	CALL	199.95
SB-30	CALL	84.95
SB-600	CALL	CALL
SB-800	CALL	CALL
SB-29S Ringlight	CALL	CALL

NIKON FLASH ACCESSORIES

AS-1 Flash Coupler [F2]	27.95
AS-15 Sync Terminal Adapter	18.95
AS-17 Flash Coupler [F3]	119.95
SC-15 3' Coiled Sync Cord	24.95
SC-27 10' TTL Multi Flash Cord	39.95
SC-28 3' Coiled TTL Cord	54.95
SC-29 3' Coiled TTL Cord [SB-800]	74.95
SD-8A Battery Pack	119.95
SU-4 Wireless Slave Flash Controller	74.95

KONICA MINOLTA

Maxxum Flash System

	IMP	USA
2000 xi	—	69.95
2500 D	99.95	109.95
3600 HSD	149.95	159.95
5600 HSD	289.95	299.95
1200 AFN	229.95	249.95
1200 Ringlight System		409.95
2400 Ringlight System		519.95

PENTAX

AF Flash System

AF-201SA	34.95
AF-220T	44.95
AF-280T	164.95
AF-360FGZ	199.95
AF-500FTZ	299.95
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FL-20	114.95
FL-36	199.95
FL-50	449.95
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Includes 52, 55 & 58mm Adapter Rings
#LRU255 ..... ***249.95***

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Guide No. 110
#1600 ..... ***129.95***

Pro Flash
Guide No. 120
#1200 ..... ***239.95***

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120 Digital	34.95
200 Digital	69.95
2000 Auto	19.95
2800 Auto	34.95
560D	39.95
5000 Ringlight	89.95
728 AF for Can, Min, Pen	42.95
730 AF for Can, Min, Nik, Pen	59.95
850 AF for Can, Min, Nik, Pen	124.95

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28 CS-2 Digital for Any Digital Camera	129.95
34 CS-2 Digital Kit	179.95
28 AF-3 Digital	129.95
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44 AF-4 Digital	189.95
54 MZ-4 Standard	354.95
54 MZ-4 Digital	389.95
54 AF-1 Digital	289.95

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45 CL-1	319.95
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60 CT-4 Dryfit*	949.95
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*Includes Battery & Charger

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PZ-5000 AF	147.50
DX-12R Ringlight *	229.95

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120J TTL Pro Shoe Mount	209.95
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120J Pro Kit with TR-PAK IIA	259.95
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622 Super Handle Mount with Zoom Head	319.95

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Multifunctional Macro Flash designed to work with Digital & 35mm Film SLR cameras

EM-140 DG TTL Macro Ringlight Set	359.95

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555*	169.95

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Nikon F3 with Shoe	44.95

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E-Flash Panel Kit
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74.95

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QUANTUM INSTRUMENTS, INC.

Q-Flash T-5D	592.00
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OM-522	Sunpak Handle Flash
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OM-CT60	Metz CT60, CL60
OM-MZ70	Metz 70MZ-4, 70MZ-5
OM-PZ4	Sunpak 4000, Metz 40AF-4N
OM-SB16	Nikon SB16
OM-SB5	Nikon SB-50, 80DX
OM-600	Nikon SB-600
OM-EX	Canon 420EX
OM-EZ	Canon 430EX
OM-EY	Canon 580EX
OM-EZ	Canon 540EZ
OM-MZ6	Minolta 5600HS
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Dual Format 35mm Rangefinder Camera
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UV Filter for 45, 90mm	34.00		

SLR ACCESSORIES for 35mm & Digital

QUICK DIAL 61

Canon

* For use with Select Film & Digital SLR Cameras

Accessories for Film & Digital Cameras

Data Back DB-E2 for EOS-3, 1	126.50
GR-80 TP Grip for Rebel G	37.95
GR-100 TP Grip for Rebel 2000	37.95
VG-10 Vertical Grip for A2, A2E	74.95
Remote Control with Timer TC-80N3 * 2.6'	132.95
RC-1 Wireless Remote * 16.4'	24.95
RC-5 Wireless Remote * 16'	21.95
Remote Switch 60T3 * 2'	41.95
Remote Switch RS60-E3 * 2'	25.95
Remote Switch RS80-N3 * 2.6'	49.95
Remote Switch Adapter RA-N3	43.95
Remote Switch Adapter T3 *	24.95
Cable Release Adapter T3 *	27.50
Extension Cord ET-1000N3 * 33'	74.95
Extension Cord ET-1000T3 * 33'	34.95
Angle Finder C *	179.95
Ec Anti-Fog Eyepiece for EOS-1 Series *	39.95
Ed Anti-Fog Eyepiece	39.95
EP-EX15 Eyepiece Extender *	19.95
Focusing Screens for A2, A2E	26.95
Focusing Screens for EOS-1 Series *	32.95
Diopters E for EOS-1 *, G, K2, Ti, 7N, 7N	13.95
Diopters for Elan II, IIE	26.95

Cases & Straps

EH14L Semi-Hard Case for Elan 7N, 7NE	49.95
EH15L Semi-Hard Case for K2, Ti	39.95
EH16L Semi Hard Case for Digital Rebel	59.95
Professional Strap 1 #CASP1 Black or Green (Non-Slip)	11.95
EW-100 Wide Neck Strap Black, Red or Marble/Blue	14.95
Hand Strap E1 * #2344A001	22.95

Macro System

Compatible with EF-S, EF & TS-E Lenses

Extension Tube EF-12 II	79.95
Extension Tube EF-25 II	129.95

Power Sources

BP-8 Battery Pack for G, GII	29.95
BP-50 Battery Pack for Elan II, IIE	65.95
BP-220 Battery Pack for K2, Ti, T2	34.95
BP-300 Battery Pack for Elan 7 Series	69.95
BP-E1 Battery Pack for EOS-1, 3	129.95
BP-E2 Power Drive Booster for EOS-1, 3	384.95
NP-E2 Nicad Pack for BP-E2	134.95
NC-E2 Charger for BP-E2	319.95
BM-E2 Battery Magazine for BP-E2	49.95
NC-E2 Charger for BP-E2	319.95
BP-511 Lithium-Ion Battery for All Digital SLRs	49.95
CB-5L Battery Charger for BP-511	54.95
CA-PS400 Kit Compact Power Adapter Holds (2) BP-511 Batteries	119.95
BG-E1 Battery Grip for Digital Rebel	104.95
BG-E2 Battery Grip for 20D	169.95
BG-E3 Battery Grip for Digital Rebel XT	149.95
NP-E3 NiMH Battery Pack for EOS-1D, 1D-II, 1Ds, 1Ds-II	119.95
ACK-E2 AC Adapter Kit for EOS-10D, 20D, EOS Digital Rebel	64.95
DR-400 DC Coupler for EOS-10D, 20D, EOS Digital Rebel	29.95
DCK-E1 DC Coupler Kit for EOS-1D, 1Ds, 1D Mark II	109.95
CR-560 AC/Car Battery Charger/Adapter	124.95

Nikon

* For use with Select Film & Digital SLR Cameras

Accessories for Film & Digital Cameras

WA-S1 Standard Antenna for D2H, D2X	38.95
WA-E1 Extended Range Antenna f/D2H, D2X	118.95
WT-1A Wireless Transmitter Set f/D2H, D2X	448.95
BM-4 LCD Cover for D70	9.95
BM-2 LCD Cover for D100	8.95
BM-3 LCD Cover for D2H, D2X	9.95
Capture Software 4.2 #25291 for Nikon Digital SLR Cameras	99.95

Power Sources

	IMP	USA
MD-4 (F3)	429.95	479.95
MD-12 (FM-2, FE-2, FM-3A)	319.95	369.95
MD-15 (FA)	109.95	—
MN-2 NiCad Battery for MD-4	129.95	—
MH-2 Charger for MN-2	79.95	109.95
MS-D70 Battery Holder for D70, D70s	13.95	
EH-5 AC Adapter for D50, D70, D70s, D100	79.95	
EN-EL3 Battery for D50, D70, D70s, D100	44.95	
MH-18 Quick Charger for EN-EL3	44.95	
MH-19 Charger for EN-EL3, EL4	219.95	
MB-D100 Multi Function Batt Pack for D100	239.95	
EN-EL4 Battery for D2H, D2X, MB-40	109.95	
EH-6 AC Adapter for D2Hs, D2X	89.95	
EN-4 NiMH Battery for D1, D1H & D1X	94.95	
MN-30 NiMH Battery Pack for F5	CALL	CALL
MH-30 NiMH Charger for MN-30	219.95	249.95
MB-10 Vertical Grip for N90s	89.95	99.95
MB-15 High Power Pack for F100	—	154.95
MB-16 Battery Pack Grip for N80	—	69.95
MB-18 Battery Pack Grip for N75	—	44.95
MB-23 Kit Multi Power Hi-Speed Battery Pack Includes: MB-23, MH-20 & MN-20 for F4		199.95
MB-40 Multi-Power Battery Pack for F6		319.95
DB-6 External Battery Pack	129.95	189.95
ML-2 Modulite Remote Set 328"	324.95	349.95
ML-3 Modulite Remote Set * 26'	139.95	164.95
ML-L3 Wireless Remote * 16'	—	16.95
MC-20 Remote Cord with Timer *	94.95	104.95
MC-10 Remote Release 10'		39.95
MC-12B Remote Release 2.6'		49.95
MC-22 Remote Cord with plugs * 3'		49.95
MC-25 Adapter Cord 8"		59.95
MC-29 External Power Cord for DB-6		74.95
MC-30 Remote Cord *		54.95

Cases

Semi-Soft Case #25303 for D70 with 18-70	44.95
CF-57 Semi-Soft Case for F100 w/28-105	39.95
CF-58 Semi-Soft Case for F100 w/80-200	44.95
CF-59 Semi-Soft Case for N80 with Normal-Short Telephoto Lenses	39.95
CF-63 Semi-Soft Case for N75 w/28-80	39.95

Straps

NS-1, NS-7	12.95
AN-6 Y or W	25.95
AN-1, AN-4B, AN-4Y, NS-5	14.95

Finders & Accessories

	IMP	USA
DA-2 Action Finder	CALL	CALL
DA-30 AE Action Finder	799.95	899.95
DP-30 Multi-Meter Finder	349.95	379.95
DW-3 Waist Level Finder	94.95	99.95
DW-30 Waist Level Finder	189.95	199.95
DG-2 2x Magnifier *	49.95	54.95
DR-4 Right Angle Finder *	109.95	124.95
DK-7 Eyepiece Adapter *		9.95
Focusing Screens for FM3A		34.95
Focusing Screens for F3		39.95
Focusing Screens for F5		43.50
EC-E Focusing Screen for F5		99.95
Focusing Screen E III #25283 for D2 Series		32.95
DK-17C Correction Eyepieces for D2 Series		
Correction Eyepieces for N90s, F100, F5		16.95

Macro System

PK-11A 8mm Extension Tube	64.95
PK-12 14mm Extension Tube	59.95
PK-13 27.5mm Extension Tube	68.95
PN-11 52.5mm Extension Ring	109.95
PB-6 Bellows	239.95
PB-6D Bellows Spacer	53.95
PB-6E Extension Bellows	159.95
PB-6M Macro Copy Stand	44.95
PS-6 MTD Slide Adapter	129.95
AR-7 Double Cable Release	42.95
AR-10 Double Cable Release	67.95
PG-2 Focusing Stage	149.95
BR-2A Lens Reversing Ring 52	23.95
BR-3 Filter Adapter Ring	23.95
BR-5 62/52 Adapter Ring	23.95
BR-6 Auto Diaphragm Ring	54.95

SLR LENSES FOR 35MM AND DIGITAL

QUICK DIAL 73

SIGMA

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Foveon X3 Pro CMOS Sensor: 3.4M Red + 3.4M Green + 3.4M Blue = 10.2 Megapixel Total Resolution
Uses Sigma SA Mount (1.7x Focal Length)

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- Wireless TTL flash control (4 channels), with Manual Exposure possible • Modeling light, also provides AF assist
- Backlight illuminated LCD panel
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Available for Canon, Nikon & Sigma $359.95

Lenses for 35mm & Digital

SUPERWIDEZOOM

12-24mm f/4.5-5.6 EX DG
- *Desirable for Digital SLR Cameras*
- The only lens that has 12mm focal length and can be used with Digital SLR cameras as well as film SLR cameras
- Special Low Dispersion
- Inner focusing system

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18-50mm f/3.5-5.6 DC Compact
- *Designed to suit the characteristics of digital cameras*
- Aspherical lens Design
- Minimum focus 9.8"
- Magnification ratio of 1:3.5
- 76.5°-31.7° Diagonal Angle of View
- Only 2.6" • Wt. 8.6 oz

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18-125mm f/3.5-5.6 DC IF Aspherical
- *Exclusively designed for use with digital SLR cameras*
- 6.9 times high magnification zoom ratio
- Special Low Dispersion
- 69.3°-11.4° Diagonal Angle of View

STANDARDZOOM

18-200mm f/3.5-6.3 DC IF Aspherical
- *Exclusively designed for use with digital SLR cameras*
- 11 times high magnification zoom ratio
- Special Low Dispersion (SLD) and two pieces of aspherical glass element
- 69.3°-7.1° Angle of View

STANDARDZOOM

28-300mm f/3.5-6.3 Macro
- Top-rated in it's category.
- Its exclusive multiplex internal-focus & quartet cam zoom system enables zoom ratio up to an ultra-high 10.7x with SLD (Special low dispersion) glass for superb optical performance.

DG Models
Optimized for Digital SLRs
These are large aperture, wide angle lenses with short minimum focusing distances and an abundance of peripheral illumination. While they are ideal lenses for digital SLR cameras, they are also suitable for traditional 35mm SLR's.

DC Models
for Digital SLRs Only
These specially designed lenses feature an image circle matched to the small image sensor found in most digital SLR cameras. This method results in a lens ideally suited to digital reproduction with the added bonus of reduced weight.

EX Models
The exterior of this lens is **EX-finished** to denote the superior build and optical quality, & to enhance its appearance.

HSM Models*
HyperSonic Motor
Enables virtually silent, highly responsive auto and manual focusing, as well as manual focus only override.

^ "D" Type	Canon	Nikon	Minolta	Olympus	Pentax	Sigma
DG 8mm f/4 EX Circular Fisheye **	659.00	659.00 ^	659.00 ^	** Rear Slip-in Gelatin Filter Slot	659.00	659.00
14/2.8 EX Aspherical **	899.00*	899.00 ^*	899.00 ^		899.00	899.00
15/2.8 EX Diagonal Fish-Eye **	469.00	469.00 ^	469.00 ^		469.00	469.00
DG 20/1.8 EX DF RF Aspherical (82ø)	409.00	409.00 ^	409.00 ^		409.00	409.00
DG 24/1.8 EX DF Aspherical Macro (77ø)	339.00	339.00 ^	339.00 ^		339.00	339.00
DG 28/1.8 EX DF Aspherical Macro (77ø)	269.00	269.00 ^	269.00 ^		269.00	269.00
DC 30mm f/1.4 EX HSM*	449.00	449.00 ^	—		—	449.00
DG 50/2.8 EX Macro (55ø)	269.00	269.00 ^	269.00		269.00	269.00
DG 105/2.8 EX Macro (58ø)	399.00	399.00 ^	399.00		399.00	399.00
DG 150/2.8 EX APO Macro HSM (72ø)	629.00	629.00 ^	—		—	629.00
DG 180/3.5 EX APO IF Macro (72ø) 1:1	689.00*	689.00 ^*	689.00		689.00	689.00*
DG 300/2.8 APO EX HSM	2599.00	2599.00 ^	—		—	2599.00
DG 500/4.5 APO EX HSM	4199.00	4199.00 ^	—		—	4199.00
DG 800/5.6 APO EX HSM	6749.00	6749.00 ^	—		—	6749.00
DC 10-20/4-5.6 EX HSM (77ø)	499.00	499.00 ^	—		—	499.00
DG 12-24/4.5-5.6 EX **	709.00*	709.00 ^*	709.00 ^		709.00	709.00*
DG 15-30/3.5-4.5 EX DF Aspherical **	499.00	499.00 ^	499.00 ^		499.00	499.00
DG 17-35/2.8-4 EX Aspherical (77ø)	499.00*	499.00 ^*	499.00		499.00	499.00*
DC 18-50/3.5-5.6 (58ø)	119.00	119.00 ^	119.00	119.00	119.00	119.00
DC 18-50/2.8 EX (67ø)	499.00	499.00 ^	499.00		499.00	499.00
DC 18-125/3.5-5.6 IF Aspherical (62ø)	289.00	289.00 ^	289.00	289.00	289.00	289.00
DC 18-200/3.5-6.3 IF Aspherical (62ø)	399.95	399.95 ^	—		399.95	399.95
DG 20-40/2.8 EX DF Aspherical (82ø)	479.00	479.00 ^	479.00 ^		479.00	479.00
DG 24-60/2.8 EX (77ø)	419.00	419.00 ^	419.00 ^		419.00	419.00
24-70/3.5-5.6 Aspherical HF (62ø)	129.00	129.00 ^	129.00 ^		129.00	129.00
DG 24-70/2.8 EX Aspherical (82ø)	439.00	439.00 ^	439.00 ^		439.00	439.00
24-135/2.8-4.5 Aspherical IF (77ø)	359.00	359.00 ^	359.00 ^		359.00	359.00
28-70/2.8-4.0 Compact (58ø)	119.00	119.00 ^	119.00 ^		119.00	119.00
DG 28-70/2.8 EX (67ø)	359.00	359.00 ^	359.00 ^		359.00	359.00
28-105/3.8-5.6 UC III Aspherical IF (62ø)	129.00	129.00 ^	129.00 ^		—	129.00
28-105/2.8-4 Aspherical IF (72ø)	199.00	199.00 ^	199.00 ^		199.00	199.00
28-135/3.8-5.6 Aspherical IF Macro (62ø)	159.00	159.00 ^	159.00 ^		159.00	159.00
28-200/3.5-5.6 Aspherical HZ Macro (62ø)	199.00	199.00 ^	199.00 ^		199.00	199.00
DG 28-300/3.5-6.3 Macro (62ø)	299.00	299.00 ^	299.00 ^		299.00	299.00
DC 55-200/4-5.6 (55ø)	159.00	159.00 ^	159.00	159.00	159.00	159.00
DG 50-500/4-6.3 EX APO RF (86Cø)	999.00*	999.00 ^*	999.00		999.00	999.00*
DG 70-200/2.8 EX APO IF (77ø)	839.00*	839.00 ^*	839.00		839.00	839.00*
DG 70-300/4-5.6 DL Macro Super II (58ø)	139.00	139.00 ^	139.00		139.00	139.00
70-300/4-5.6 APO Macro Super II (58ø)	199.00	199.00 ^	199.00		199.00	199.00
DG 70-300/4-5.6 APO Macro Super II (58ø)	219.00	219.00 ^	219.00		219.00	219.00
80-400/4.5-5.6 EX OS (77ø)	999.00	999.00 ^	—		—	999.00
DG 100-300/4 EX IF APO (82ø)	899.00*	899.00 ^*	899.00 ^		899.00	899.00*
120-300/2.8 EX APO IF (105ø)	1999.00*	1999.00 ^*	—		—	1999.00*
DG 120-300/2.8 EX APO IF (105ø)	2399.00*	2399.00 ^*	—		—	2399.00*
135-400/4.5-5.6 APO Aspherical (77ø)	559.00	559.00 ^	559.00		559.00	559.00
DG 170-500/5-6.3 APO Aspherical (86Cø)	769.00	769.00 ^	769.00		769.00	769.00
DG 300-800/5.6 APO EX HSM	6199.00	6199.00 ^	—		—	6199.00
DG 1.4x EX APO Tele-Converter	169.00	169.00 ^	—		—	169.00
DG 2x EX APO Tele-Converter	189.00	189.00 ^	—		—	189.00

Tokina

DigitalZoom

12-24mm f/4.0 DX
- Designed exclusively for Digital SLR cameras with smaller-size imagers
- An ultra wide-angle zoom lens that has the equivalent of an 18-36mm zoom on a 35mm camera
- Advanced polycarbonate reduces the weight of the lens, making it a pleasure to carry

TeleZoom

28-70mm f/2.8 ATX Pro SV
- With its emphasis on value, its cornerstone is it's heritage of Tokina HLD optical glass
- Internal focusing system
- The exclusive "Focus Clutch Mechanism", unique to Tokina, provides manual focus dampening unmatched in AF lenses

Tokina USA AF Lens Rebates

	USA Price	Less Rebate	Final Cost
100/2.8	399.95	$30	369.95
300/2.8	2299.95	$200	2099.95
24-200/3.5-5.6	299.95	$30	269.95
28-70/2.8	249.95	$30	219.95
28-80/2.8	519.95	$50	469.95
80-400/4.5-5.6	489.95	$40	449.95

AF LENSES **Price after Rebate	Canon EOS	NIKON AF	MAXXUM	PENTAX AF
17/3.5 "Pro" ATX (77ø)	389.95	—	—	—
100/2.8 Pro D (55ø)	** 369.95	** 369.95	—	—
300/2.8 Pro ATX (112ø, Rear 35.5ø)	** 2099.95	** 2099.95	** 2099.95	—
12-24/4 D DX (77ø) *"Digital Lens"*	499.95	499.95	—	—
19-35/3.5-4.5 (77ø)	169.95	169.95	169.95	169.95
20-35/2.8 ATX Pro Aspherical (77ø)	—	479.95	479.95 (D)	479.95
24-200/3.5-5.6 ATX (72ø)	** 269.95	** 269.95	** 269.95	** 269.95
28-70/2.8 Pro SV ATX (77ø)	** 219.95	** 219.95	—	** 219.95
28-80/2.8 (77ø)	** 469.95	** 469.95	** 469.95	** 469.95
80-200/2.8 ATX "PRO" (77ø)	609.95	609.95	—	609.95
80-400/4.5-5.6 ATX (72ø) with Tripod Collar	** 449.95	** 449.95	** 449.95	—
2x 7 Element Converter	109.00	109.95	109.95	109.95

TAMRON

6 YEAR WARRANTY

DigitalZoom

11-18mm f/4.5-5.6 Di II
- Designed for exclusive use on digital cameras with smaller-size imagers
- An ultra wide-angle zoom lens that has the equivalent of an 17-29mm zoom on a 35mm camera
- Special Glass Optimized for Digital SLR (HID & LD)
- Internal Surface Coating to Reduce Ghosting and Flare

TeleZoom

28-300mm f/3.5-6.3 XR Di
- Di (Digitally Integrated Design) is a designation for lenses featuring optical systems designed to meet the performance characteristics of digital SLR cameras
- A wide-angle zoom lens that has the equivalent of an 44-465mm zoom on a 35mm camera

Tamron USA AF Lens Rebates!

	USA Price	Less Rebate	Final Cost
14/2.8	1099.00	$200	899.00
90/2.8 Di Macro	489.00	$40	449.00
300/2.8 LD	—	$500	—
17-35/2.8-4 Di	499.00	$40	459.00
19-35/3.5-4.5	239.00	$30	209.00
28-75/2.8 XR Di	399.00	$30	369.00
28-105/2.8	829.00	$200	629.00
24-135/3.5-5.6	399.00	$30	369.00
28-200/3.8-5.6 XR	289.00	$30	259.00
28-300/3.5-6.3 XR Di	399.00	$30	369.00
200-500/5-6.3 Di	879.00	$30	849.00

AF LENSES

* D Type ** Price After Rebate	CANON EOS	NIKON AF	MAXXUM	PENTAX AF
14/2.8 AF	** 899.00	** 899.00	** 899.00	** 899.00
300/2.8 LD (112ø, Rear 43ø)	** 2499.00	** 2299.00	** 2299.00	—
19-35/3.5-4.5 (77ø)	** 209.00	** 209.00	** 209.00	—
24-135/3.5-5.6 (72ø)	** 369.00	** 369.00	** 369.00*	** 369.00
28-80/3.5-5.6 (58ø)	79.00	79.00	79.00*	79.00
28-105/4.0-5.6 IF (62ø)	159.00	159.00	159.00*	159.00
28-105/2.8 (82ø)	—	** 629.00	** 629.00*	—
28-200/3.8-5.6 Aspherical XR IF Mac (62ø)	** 259.00	** 259.00	** 259.00	** 259.00
70-300/4.0-5.6 LD 1:2 Macro (62ø)	189.00	189.00	189.00*	189.00
75-300/4.0-5.6 LD (62ø)	149.00	149.00	149.00*	149.00
1.4x Converter	129.00	129.00	129.00*	129.00
SP 1.4x AF Pro Converter	189.00	189.00	189.00*	—
2x Converter	159.00	159.00	—	159.00
SP 2x AF Pro Converter	219.00	219.00	219.00*	—
"DI" (Digitally Integrated) OPTIMIZED FOR DIGITAL SLRs				
90/2.8 Di Macro (55ø)	** 449.00	** 449.00	** 449.00*	** 449.00
180/3.5 Di LD IF Macro (72ø)	699.00	699.00	699.00	—
NEW! 11-18/4.5-5.6 **Di-II** (77ø)	569.00	569.00	—	—
17-35/2.8-4 Di LD IF Aspherical (77ø)	** 459.00	** 459.00	** 459.00	** 459.00
NEW! 18-200/3.5-6.3 **Di-II** (62ø)	399.00	399.00	399.00*	—
28-75/2.8 XR Di (67ø)	** 369.00	** 369.00	** 369.00*	** 369.00
28-300/3.5-6.3 XR Di (62ø)	** 369.00	** 369.00	** 369.00*	** 369.00
200-500/5-6.3 Di LD-IF (86ø)	** 849.00	** 849.00	** 849.00*	—

• *Di Models — Optimized for Digital SLRs* • *Di-II Models — for Digital SLRs Only*

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QUICK DIAL 73

FILTERS FOR ANALOG, DIGITAL STILL OR VIDEO CAMERAS & LENSES

Why Filters for Digital Cameras?

With sophisticated image editing tools like PhotoShop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

HOYA

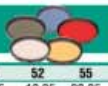
B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

	49, 52, 55	58	62, 67	72	77	82
UV, Skylight (1B)	11.95	13.50	20.95	31.50	35.95	43.50
UV, Skylight (1B) **HMC**	17.95	20.95	29.95	37.50	40.50	58.50
UV, Skylight (1B) **Super HMC**	25.50	32.95	38.95	47.95	52.50	64.50
UV, Skylight (1B) **Pro 1 Super HMC**	52.50	59.95	68.95	79.50	95.95	103.50
UV, Skylight (1B) **Ultra Thin**	—	34.50	40.50	49.50	52.50	—
UV + Circular Polarizer **Ultra Thin**	—	77.95	95.95	137.95	172.50	—
Polarizer (Rotating)	17.95	20.95	20.95	34.50	40.50	56.95
Circular Polarizer	32.95	37.50	53.95	64.50	76.50	99.95
Circular Polarizer **HMC**	64.50	70.50	85.50	119.95	155.95	241.50
Circular Polarizer **Ultra Thin Super HMC**	52.50	77.95	94.50	137.95	172.50	259.50
Circular Polarizer **Pro 1 Super HMC**	104.95	122.95	157.50	190.50	224.95	329.95
"Moose" Warm Circular Polarizer	39.95	55.50	79.50	98.95	118.50	152.95
K2 Yellow, X0 Yellow/Green, Green X1, Orange G, Red 25A	16.50	19.50	29.95	37.50	44.95	56.95
K2 Yellow, X0 Yellow/Green, Green X1, Orange G, Red 25A **HMC**	22.50	25.50	35.95	43.50	52.50	61.50
80A, 80B, 80C, 81A, 81B, 81C, 82A, 82B, 82C, 85, 85B, 85C	16.50	19.50	29.95	37.50	44.95	56.95
80A, 80B, 80C, 81A, 81B, 81C, 82A, 82B, 82C, 85, 85B, 85C **HMC**	22.50	25.50	35.95	43.50	44.95	61.50
Close Up Set	37.50	44.95	62.95	80.95	89.95	—
Close-Up Set **HMC**	56.95	64.50	85.50	—	—	—
Cross Screen	16.50	19.50	29.95	37.50	44.95	56.95
Diffuser	16.50	19.50	29.95	37.50	44.95	56.95
Fluorescent FLD, FLW	16.50	19.50	29.95	37.50	44.95	56.95
Fluorescent FL-D, FLW **HMC**	22.50	25.50	35.95	43.50	52.50	—
Grad Color (Blue, Emerald, Grey, Mauve, Pink, Tobacco, Yellow)	20.95	22.50	—	—	—	—
Intensifier – Blue, Green Field, Enhancement (Red)	35.95	44.95	58.50	64.50	77.95	—
Neutral (Clear) **Ultra Thin HMC**	—	34.50	40.50	49.50	52.50	—
Neutral Density 2x, 4x, 8x	16.50	19.50	29.95	37.50	44.95	56.95
Neutral Density 2x, 4x, 8x **HMC**	22.50	25.50	34.95	43.50	52.50	61.50
Soft A, B	28.50	34.50	44.95	52.50	55.50	—
Soft Spot Set	32.95	37.50	49.50	58.50	64.50	—
Star 6, Star 8	22.50	25.50	37.50	43.50	49.50	—

heliopan

Schott Glass in Brass Rings	49	52	55	58	62	67	72	77	82
Skylight (1B), UV	23.95	24.50	27.50	28.50	37.50	42.95	52.75	61.75	81.95
Skylight (1B), UV **SH-PMC**	44.95	47.95	49.95	54.50	59.95	71.50	89.95	99.95	126.95
Polarizer (Rotating)	42.95	44.95	45.95	53.95	59.95	69.95	79.95	82.95	112.95
Circular Polarizer	61.95	65.95	68.95	74.95	78.95	92.95	109.95	125.95	149.95
Circular Polarizer **SH-PMC**	93.50	94.50	106.95	112.95	122.95	139.95	154.95	177.95	197.95
Circular Polarizer **Slim**	61.95	65.95	68.95	74.95	78.95	92.95	109.95	125.95	149.95
#5 Lt Yel, #8 Yel, #11 Yel/Green, #13 Green	23.95	24.50	27.50	28.50	37.50	42.50	52.75	61.75	81.95
#15 Dark Yel, #22 Orange, #25 Lt Red	23.95	24.50	27.50	28.50	37.50	42.50	52.75	61.75	81.95
81A, 81B, 81C	—	24.50	27.50	28.50	37.50	42.50	52.75	61.75	81.95
Digital Filter	86.95	91.95	111.95	114.95	118.95	134.95	157.95	189.95	—
Graduated ND 0.3 (2x), 0.6 (4x)	57.95	57.95	62.50	66.95	69.95	77.50	86.95	104.95	—
Zeiss Softar	209.95	219.95	229.95	229.95	234.95	249.95	249.95	294.95	—

B+W



B&H SPECIAL! Buy 3 or more B+W Filters & Get 5% Off.

	49	52	55	58	62	67	72	77	82
UV, KR1.5	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
UV, KR1.5 **Multi-Coated**	29.95	29.95	32.95	34.95	42.95	49.95	62.95	79.95	104.95
UV, KR1.5 **Slim W.A. Multi-Coated**	52.95	52.95	69.95	79.95	89.95	96.95	107.95	112.95	124.95
Top (Linear) Polarizer	34.95	37.95	42.95	44.95	49.95	54.95	62.95	72.95	97.95
Circular Polarizer	58.95	67.95	69.95	74.95	79.95	89.95	102.95	114.95	—
Circular Polarizer **Multi-Coated**	79.95	79.95	89.95	94.95	98.95	114.95	129.95	144.95	—
Circular Polarizer **Slim W.A.**	54.95	54.95	64.95	72.75	79.95	89.95	99.95	109.95	124.95
Circular Polarizer **Slim W.A. Multi-Coated**	72.95	79.95	89.95	99.95	109.95	129.95	154.95	164.95	199.95
Kaesemann Circular Polarizer	89.95	94.95	102.95	104.95	114.95	129.95	144.95	164.95	194.95
81A, 81B, KB1.5, 3, 6, 12, 15, 20, KR3, 6, 12, 15	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
#021, 022, 023, 040, 041, 060, 061	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
#081, 090, 091, 099	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
For Infrared Film 092, 093, 489	84.95	84.95	104.95	107.95	112.95	124.95	149.95	174.95	194.95
Graduated (Neutral Density & Colors)	45.95	48.95	52.95	54.95	57.95	64.95	74.95	92.95	119.95
ND .3 (101), .6 (102)	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	72.95
ND .9 (103), 1.8 (106), 3.0 (110), 4.0 (113), 6.0 (120)	35.95	36.95	43.95	45.95	72.95	74.95	94.95	104.95	—
Enhancing	35.95	36.95	43.95	45.95	72.95	74.95	94.95	104.95	—
Close Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	19.95	19.95	22.95	24.95	29.95	36.95	46.95	52.95	—
Zeiss Softar 1, 2	184.95	184.95	199.95	199.95	199.95	214.95	214.95	254.95	269.95

cokin

B&H SPECIAL! Buy 5 or more Cokin Filters & Get 10% Off.

COKIN UNIVERSAL FILTER HOLDER SYSTEM *allows you to use 1 of 160 different filters on many different sized lenses. Works with all lenses of SLR cameras (35mm or Digital), Medium and Large format cameras, Video/Broadcast cameras and Slide Projectors. The filter holder is attached to the lens by the adapter ring & takes specially designed round or square filters.*

There are 3 different Series in the COKIN System. Basically, the size to be used depends on the outer diameter of your lens: the larger it is, the larger the holder you must go to. 1) **"A" Series** *for lens diameters from 36mm to 62mm.* 2) **"P" Series** *for lens diameters from 48mm to 82mm.* 3) **"X-PRO" Series** *for lens diameters from 62mm to 118mm*

Series	"A"	"P"	XPro
001 Yellow	12.95	18.95	51.95
002 Orange	12.95	18.95	51.95
003 Red	12.95	18.95	51.95
004 Green	12.95	18.95	51.95
005 Sepia	12.95	18.95	56.95
006 Yellow-Green	12.95	18.95	51.95
020 Blue 80A	13.95	18.95	56.95
021 Blue 80B	13.95	18.95	56.95
022 Blue 80C	13.95	18.95	56.95
023 Blue 82A	13.95	18.95	56.95
024 Blue 82B	13.95	18.95	56.95
026 Warm 81A	13.95	18.95	56.95
027 Warm 81B	13.95	18.95	56.95
028 Warm 81C	13.95	18.95	56.95
029 Orange 85A	13.95	18.95	56.95
030 Orange 85B	13.95	18.95	56.95
035 Warm 81D	13.95	18.95	56.95
036 FLW	13.95	18.95	56.95

Series	"A"	"P"	XPro
045 Sepia Light	13.95	18.95	56.95
046 FLD	13.95	18.95	56.95
047 Gold	13.95	18.95	—
056 Star 8	19.95	22.95	—
057 Star 4	19.95	22.95	—
059 Softstar	19.95	22.95	—
060 CS Incolor 1	14.95	19.95	—
063 CS Grey 2	14.95	19.95	—
083/830 Diffuser 1	17.95	19.95	79.95
084/840 Diffuser 2	17.95	19.95	79.95
085/850 Diffuser 3	17.95	19.95	79.95
086 Pastel 1	17.95	19.95	79.95
087 Pastel 2	17.95	19.95	79.95
103 Close-up +3	17.95	23.95	—
120 Grad G1 Grey	19.95	23.95	76.95
121 Grad G2 Grey	19.95	23.95	76.95
122 Grad B1 Blue	19.95	23.95	76.95
123 Grad B2 Blue	19.95	23.95	76.95

Series	"A"	"P"	XPro
124 T1 Tobacco	19.95	23.95	76.95
125 T2 Tobacco	19.95	23.95	76.95
126 M1 Mauve	19.95	23.95	—
127 M2 Mauve	19.95	23.95	—
150 Fog 1	18.95	23.95	—
151 Fog 2	18.95	23.95	—
152 Grey ND2x	13.95	17.95	56.95
153 Grey ND4x	13.95	17.95	56.95
154 Grey ND8x	13.95	17.95	—
160 Linear Pol	26.95	38.95	194.95
164 Circular Pol	33.95	68.95	330.95
173 VC Blue/Yel	26.95	43.95	—
185 Radial Zoom	15.95	20.95	—
194 Gelatin Holder	11.95	11.95	—
197 Sunset 1	21.95	25.95	84.95
198 Sunset 2	21.95	25.95	84.95
220 Mirage	32.95	—	—
346 Double Exp	12.95	11.95	—

"A" SERIES ADAPTER RINGS

39mm 9.95 | 46mm 7.95 | 49mm 7.95 | 52mm 7.95 | 54mm 7.95 | 55mm 7.95 | 58mm 7.95 | 62mm 7.95 | 62mm 13.95 | 67mm 13.95 | 72mm 13.95 | 77mm 13.95 | 82mm 13.95 | Universal (up to 84mm) 28.95

"P" SERIES ADAPTER RINGS

49mm 13.95 | 52mm 13.95 | 55mm 13.95 | 58mm 13.95 | 62mm 56.95 | 67mm 56.95 | 72mm 56.95 | 77mm 56.95 | 82mm 56.95 | 95mm 56.95 | 105mm 56.95 | 112mm 56.95

"X-PRO" SERIES ADAPTER RINGS

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10 YEAR WARRANTY **MADE IN U.S.A.**

	49	52	55	58	62, 67	72, 77	82
Hot Mirror **(for Digital Cameras)**	62.50	62.50	62.50	74.17	120.50	169.33	—
UV Protector	9.63	9.63	9.63	12.10	15.40	31.08	48.13
UV Protector **Thin Wide-Angle**	—	—	—	17.50	22.33	40.51	—
Skylight (1A), UV Haze 1	10.60	10.60	10.60	12.80	16.40	29.40	44.60
Skylight (1A), UV Haze 1 **Thin Wide-Angle**	—	—	—	24.83	32.67	52.70	—
Warm UV, Haze 2A	23.00	23.00	23.00	24.50	34.83	60.67	84.17
Circular Polarizer (Rotating mount)	35.35	35.35	35.35	37.10	50.75	68.08	116.73
Circular Polarizer **Thin Wide-Angle**	—	—	—	66.69	90.95	122.11	—
Polarizer (Rotating mount)	17.89	17.89	17.89	21.19	25.74	40.22	53.09
#8 Yellow, #11 Green, #15 Deep Yellow, #25 Red	13.67	13.67	13.67	14.83	20.83	36.83	50.33
#12 Yellow, #16/#21 Orange, #23A Lt Red, #29 Dark Red, #47/#58 Blue	23.00	23.00	23.00	24.50	34.83	60.67	84.17
Color Conversion #80A, #80B, #81A, #81B	13.67	13.67	13.67	14.83	20.83	36.83	50.33
Color Conversion #81C, #81EF, #82A, #82B, #85, #85B, #85C	23.00	23.00	23.00	24.50	34.83	60.67	84.17
#812 Warming	13.67	13.67	13.67	14.83	20.83	36.83	50.33
#87 Infra-Red	106.50	106.50	106.50	117.17	128.33	154.00	—
Close-Up Lens Sets (+1, +2 & +4)	43.00	43.00	43.00	54.83	70.50	100.50	—
Graduated: Blue, Sunrise	32.13	32.13	32.13	36.17	43.89	57.63	—
Graduated ND 0.6	38.33	38.33	38.33	43.17	52.50	68.83	—
Enhancing	59.67	59.67	59.67	88.33	92.50	106.83	117.00
FL-D Fluorescent (for Daylight Film)	18.17	18.17	18.17	21.67	27.17	43.67	78.83
Neutral Density 0.3, 0.6, 0.9	13.67	13.67	13.67	14.83	20.83	36.83	50.33
Sepia 1, 2, 3	34.17	34.17	34.17	41.17	52.50	68.83	—
Soft FX 1, 2, 3	38.67	38.67	38.33	46.83	58.17	78.67	108.00
Star Effect 4 Pt. 2mm	25.50	25.50	25.50	28.50	44.17	74.83	—
Hollywood FX Black Diffusion FX 1/2, 1, 3, 5	47.83	47.83	47.83	52.50	65.67	86.33	113.67
Hollywood FX North Star	79.00	79.00	79.00	88.33	123.17	160.00	—
Hollywood FX Vector Star	66.00	66.00	66.00	74.00	102.67	133.33	—
Hollywood FX Pro Mist or Black Pro Mist [1/2, 1, 2, 3]	47.83	47.83	47.83	52.50	65.67	86.33	
Hollywood FX Warm Polarizer (Rotating Mount)	34.67	34.67	34.67	42.00	51.83	68.33	90.33
Hollywood FX Warm Soft FX 1, 2, 3	38.67	38.33	38.33	46.83	58.00	78.67	108.00
Hollywood FX Ultra Contrast 3	47.83	47.83	47.83	52.50	65.67	86.33	113.67

B&H SPECIAL! Buy 3 or more Tiffen Filters & Get 10% Off. (Not valid on Kits)

Filter Accessories

Filter Cases

B+W B6 6-Filter Pouch (up to 62mm) #BWFP86 — 14.95
B+W E1 Filter Pouch (up to 77mm) #BWFPE1 — 9.95
F.64 FC 4-Pocket Filter Case - Black #F6FC — 9.95
F.64 FCX 8-Pocket Filter Case - Black #F6FCX — 17.50
KATA 5-Filter Accordion Pouch - Blue #KAFPA — 49.95
KATA 5-Filter Vertical Pouch - Blue #KAFPV — 34.95
GB Cordura 4-pocket Filter Pouch Black #GBFP4 — 9.95
GB Cordura 8-pocket Filter Pouch Black #GBFP8 — 14.95
Tamrac 5329 Folding 8-Filter Wallet #TA5329 — 15.50
Tamrac MXS5363 Compact 3-Filter Case — 11.50
Tamrac MXS5388 Compact 5-Filter Case — 15.50
Tiffen 4-Filter Pouch (up to Series 9) #TIFP4 — 5.95
Tiffen 6-Filter Pouch (up to 82mm) #TIFP6 — 13.95

Accessories

Filter Stack Caps

49, 52, 55, 58mm — 12.95
62, 67, 72, 77mm — 16.95

Filter Wrenches

Set of 2 for 46-55mm Filters #GBFW — 3.50
Set of 2 for 62-82mm Filters #GBFW6277 — 4.95

Lens Cleaning Kits

Hakuba Kit Includes: cleaning liquid & lens tissue #HALCK — 3.95
Hakuba Kit Includes: cleaning liquid, lens tissue, blower brush & cleaning cloth #HALCS — 4.50
Olympus Kit Includes: cleaning liquid, lens tissue & blower brush #OLLCK — 5.95
LEE Kit Includes: 2oz spray cleaner & 15x15" cleaning cloth #FCLKIT — 14.95
Photographic Solutions Eclipse Kit Includes: 10 4x4" Photo Wipes & 2oz. Bottle of Eclipse Lens Cleaner #PHLCK — 7.50
Zeiss Kit Includes: 2 pre-moistened cloths, one (1) ounce spray cleaner, microfiber lens cloth, lens care card & carrying bag #ZELCK — 24.95

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QUICK DIAL 71

Polaroid

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600	9.29
SX-70	11.49

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I-Zone 200 Non-Sticky Single	5.29
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10 Exposures

665 Pos/Neg	18.95
667	8.29
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PolaPan 664 Pro100	9.49
PolaPan 672 Pro400	11.99
PolaColor 690 Pro100	8.99

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15 Sheets

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804	174.95
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Polaroid

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20 Sheets

52	59.95
54	53.95
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Polacolor 59	67.95
72 Pola Pan 400	53.95
Polacolor 79 Pro 100	73.95
Polacolor Pro 64 Tungsten	73.95

ILFORD

Professional B&W

	ISO	135-24	135-36	35mm 100 ft	120
Pan F+	50	—	3.99	39.95	2.79
FP4+	125	2.69	3.29	36.95	2.79
HP5+	400	2.59	2.99	34.95	2.59
Delta Pro	100	2.79	3.99	39.95	2.59
Delta Pro	400	2.89	4.19	41.95	2.79
Delta Pro	3200	—	5.19	—	3.39
XP-2 Super	400	2.99	3.79	44.95	2.59

AGFA

PRINT FILM

	Color Vista		Color Ultra		Color Optima		Color Prof. Portait	B&W Agfapan	
ISO	200	400	100	100	200	400	160	100	400
135-36	2.19	2.49	3.49	4.09	4.49	4.79	4.29	2.99	3.09
120	—	—	—	3.39	3.39	—	2.99	—	2.19
220 PP (5)	—	—	—	—	—	—	27.50	—	—

AGFA

Agfapan B&W Print 35mm 100ft

ISO 100	23.95	ISO 400	23.95

SLIDE FILM

	Color CT	Color Prof. Slide RSX		B&W Scala
ISO	100	100	200	200
135-36	3.95	5.89	—	6.99
120	—	—	4.29	4.99

Konica

Color Print Film

	135-24	135-36	120	220
100	—	1.49	2.99	—
200	—	1.69	—	—
400	—	1.79	3.29	5.99
800	1.99	2.19	—	—
1600	2.49	—	—	—
Pro 160	2.99	3.99	2.79	4.99

FUJIFILM

COLOR PRINT FILM

Fujicolor

ISO	100	100	200	400	800	1600	400
Exp.	Reala CS	Superia CN	Superia CA	Superia CH	Superia CZ	Superia CU	Press CH
135-24	—	1.55	1.59	1.89	2.69	—	—
135-36	2.59	1.69	1.79	1.99	—	4.99	2.79
120	2.29	1.79	—	—	—	—	—

Fujicolor - Profressional

ISO	160	400	800	160C	160S	400H	800Z
Exposures	NPS	NPH	NPZ	NEW! Pro Series			
135-36	2.49	3.65	3.99	5.79	5.79	5.99	6.25
120	2.49	2.79	3.79	3.75	3.75	3.99	4.19
220	3.99	4.69	7.39	7.49	7.49	7.99	8.25

SLIDE FILM

Fujichrome Sensia

ISO	100	200	400
Exp.	RA	RM	RH
135-36	3.29	4.99	6.49

Fujichrome - Professional

ISO	50	100	100	64 T	100	100	400	1600
Exp.	Velvia RVP-50	Velvia RVP-100	Velvia RVP-100F	Tungsten RTP-64	Astia 100F	Provia F-100	Provia F-400	CDU II Dupe
135-36	5.15	5.95	5.59	7.59	4.95	4.19	6.99	—
100 ft	109.95	—	116.50	—	102.95	109.95	117.50	49.95
120	3.99	4.45	3.99	4.15	3.99	2.99	4.79	—
220	7.45	8.89	7.49	—	7.59	6.69	—	—

BLACK & WHITE PRINT

ISO	100	400	1600
Exp.	Acros	Neopan	
135-36	3.99	2.99	3.99
100 ft	—	37.95	—
120	2.54	2.54	—

Kodak

COLOR NEGATIVE PRINT FILM

Gold and Max - Daylight

ISO	100		200		400	
Exposures	Gold GA IMP	USA	Gold GB IMP	USA	Max GC IMP	USA
135-24	1.49	1.99	1.49	2.29	1.79	2.89
135-36	1.80	—	1.85	3.19	2.09	3.99

P-100T Print

Tungsten - ISO 100	
135-36 – USA	6.95
120 – USA	4.45
120 PP (5) – USA	22.25

High Definition

ISO	200	400
Exp.	3-Pack IMP	3-Pack USA
135-24	8.99	9.49

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IMP = Imported from Europe.
IMP * = Manufactured in USA Packaged in E.U.
USA W. = Manufactured in USA for Worldwide Distribution.
USA = Manufactured in USA for Domestic Distribution.

Portra Professional

ISO	160		160		400			400			800
Exposures	160NC USA W.	USA	160VC USA W.	USA	IMP	400NC USA W.	USA	IMP	400VC USA W.	USA	800 USA
135-36	4.19	5.26	4.49	5.26	4.79	4.99	5.69	4.79	4.99	5.69	6.39
135-36 PP (5)	20.95	26.29	22.45	26.29	—	—	28.45	—	—	28.45	—
100 ft. Roll	—	54.95	—	—	—	—	55.00	—	—	—	—
120	3.49	3.99	3.49	3.99	3.99	—	4.30	3.99	—	4.30	4.99
120 PP (5)	17.45	19.95	17.45	19.95	19.95	—	21.50	19.95	—	21.50	24.95
220 PP (5)	38.50	40.45	38.50	40.45	—	—	39.45	—	—	39.45	46.50

Ultra Professional

ISO	100	400
Exposures	100UC USA	400UC USA
135-36	4.95	4.89
120	3.99	3.89
120 PP (5)	19.95	19.45
220	—	39.45

SLIDE FILM

Elite Chrome - Daylight

ISO	100		200		400
Exposures	EB IMP	USA	ED IMP	USA	EL IMP
135-24	—	3.29	3.49	4.49	—
135-36	2.99	3.59	5.49	—	5.99

Kodachrome - Daylight

ISO	64	200	64
Exp.	KR USA	KL USA	PKR USA
135-36	6.49	7.19	11.49

Ektachrome Prof. - Tungsten

ISO	64	160	320
Exposures	EPY USA	EPT USA	EPJ USA
135-36	10.39	9.95	12.95
100 ft. Roll	106.50	121.00	—
120	5.85	6.49	—
120 PP (5)	—	32.45	—

"E" Family Ektachrome Prof. - Daylight

ISO	100						200	
Exposures	E-100 VS USA W	USA	E-100 G USA W	USA	E-100 GX USA W	USA	E-200 USA W	USA
135-36	—	6.19	5.29	5.99	—	5.99	7.49	8.95
120	3.99	4.59	3.99	4.39	3.69	4.39	—	4.95
120 PP (5)	19.95	22.95	19.95	21.95	18.45	21.95	—	—
220 PP (5)	—	45.95	—	43.95	—	43.95	—	49.39

Ektachrome Professional - Daylight

ISO	64	100	100		400	1600
Exposures	EPR USA	EPN USA	EPP USA W	USA	EPL USA	EPH USA
135-36	11.69	10.95	5.99	10.95	13.99	14.25
100 ft Roll	119.95	112.00	—	109.95	129.95	** Single Rolls Only
120	6.19	6.19	4.69	5.79	6.99	
120 PP (5)	—	—	23.45	28.95	34.95	
220 PP (5)	62.15	11.59**	—	57.95	—	

BLACK & WHITE FILM

ROLL FILM

ISO	125		320	400			100			400		3200	400		HIE
Exposures	Plus-X USA W.	USA	Tri-X USA	Tri-X USA W.	USA	IMP	TMX USA W.	USA	IMP	TMY USA W.	USA	TMZ USA	400 CN USA W.	USA	Infrared USA
135-24	—	3.45	—	2.99	3.25	—	—	3.39	—	—	3.55	—	—	3.99	—
135-36	—	4.85	—	3.49	3.69	3.49	3.99	4.89	3.99	4.89	5.99	—	—	4.69	11.49
100 ft. Roll	29.95	40.59	—	29.49	44.95	—	29.49	47.95	32.49	48.95	106.00	—	—	—	—
120	—	—	—	2.79	2.95	—	—	2.99	2.89	3.15	—	—	2.99	3.99	—
120 PP (5)	—	16.89	15.89	—	—	—	—	14.95	14.95	15.75	—	—	14.95	19.95	—
220 PP (5)	—	—	31.79	—	—	—	—	—	—	—	—	—	—	39.95	—

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Konica
Monochrome 400-24 ..... 2.95

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Acupan 200-36 ..... 2.69
Acupan 400-36 – 20 Pack 49.95

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Portra 160 NC 127 ..... 10.00

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Kodak
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QUICK DIAL 73

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- *Holds 2 SLRs with 4-6 lenses, flash, memory cards, cables & accessories*
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- *Weight 2.3 lbs*

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Dimage A200 Digital Camera

- ***Anti-Shake Function***
- 8 megapixel • 2/3" CCD
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The world's first digital SLR camera with body-integral Anti-Shake Technology & CCD Shift Mechanism
This new technology reduces unintentional image blur caused by camera shake when taking photos with slow shutter speeds in dimly lit or twilight scenes. Anti-shake instantly and precisely shifts the CCD to compensate for camera motion, responding quickly to erratic shaking caused by the photographer's hands as well as broad, slow-swaying motions of the camera body.

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- 3-Point Autofocusing
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- Wide or Spot AF
- AF or Manual Focus
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- Built-In Flash
- 1/2000-30 Second flash sync 1/90 Second
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Kit Includes:
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- Tiffen 28mm UV-P Filter
- Power-2000 BP-2L12 Battery (Additional)
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- Sunpak 7001DX Tripod with Case & Strap
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

Canon #CAZR200K
ZR-200 Kit — Mini-DV

$449.95

Kit Includes:
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- Tiffen 28mm UV-P Filter
- Power-2000 BP-2L12 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

SONY #SODCRHC21K
DCR-HC21 Kit — Mini-DV

$479.95

Kit Includes:
- DCR-HC21 with Supplied Accessories
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- Vidpro VID-70 Video Bag
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- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

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ZR-300 Kit — Mini-DV

$499.95

Kit Includes:
- ZR-300 with Supplied Accessories
- Tiffen 28mm UV-P Filter
- Power-2000 BP-2L12 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

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DCR-HC42 Kit — Mini-DV

$629.95

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- CTA NP-FP70 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

Above Kit with
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SONY #SODCRDVD203K
DCR-DVD203 Kit — Mini-DV

$699.95 *Free Sony Value Pack* by Mail ($75 Value) Rebate Exp. 1/07/06

Kit Includes:
- DCR-DVD203 with Supplied Accessories
- Tiffen 30mm UV-P Filter
- Impact NP-FP70 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case
- Lens Cleaning Kit
- Mack 2-Year Extended Warranty

Canon #CAOPTURA400K
Optura 400 Kit — Mini-DV

$729.95

Kit Includes:
- Optura 400 with Supplied Accessories
- Raynox QC-303 0.3x Semi-Fisheye Snap-On Lens
- Tiffen 30.5mm UV-P Filter
- Power-2000 BP-2L12 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

Panasonic. #PAPVGS150K
PV-GS150 Kit — Mini-DV

Price $749.95
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$699.95

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- Tiffen 37mm UV-P Filter
- Power-2000 CGA-DU14 Battery (Additional)
- Vidpro Esquire 25 Leather Video Case
- Sunpak 7001DX Tripod with Case & Strap
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

Canon #CAOPTURA60K
Optura 60 Kit — Mini-DV

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Less $100 Rebate
$689.95

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- Power-2000 BP-2L12 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

Above Kit with
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DCR-DVD403 Kit — Mini-DV

$899.95 *Free Sony Value Pack* by Mail ($75 Value) Rebate Exp. 1/07/06

Kit Includes:
- DCR-DVD403 with Supplied Accessories
- Tiffen 30mm UV-P Filter
- Impact NP-FP70 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

SONY #SODCRHC90K
DCR-HC90 Kit — Mini-DV

$929.95

Kit Includes:
- DCR-HC90 with Supplied Accessories
- Tiffen 30mm UV-P Filter
- CTA NP-FA70 Battery (Additional)
- Vidpro VID-70 Video Bag
- Sunpak 7001DX Tripod with Case & Strap
- Lens Cleaning Kit
- Mack 4-Year Extended Warranty

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$1099.95

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- 100GB Hard Drive • Built-in SD Card Slot
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- Records to DVD-RAM, DVD-R/W and DVD+R Discs • Dual recording - View a DVD while recording on hard drive

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7" Portable DVD Player
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- 2 Headphone Jacks
- JPEG Viewer
- MP3/WMA Player

SAMSUNG $299.95
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Home Theater System
- 800 Watts of Total Power
- Consists of: A/V Receiver Built-in DVD Player (5-Disc Changer), 2 Front Speakers, Center Speaker, 2 Wireless Surround Speakers and Subwoofer

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Home Theater System
- 600 Watts of Total Power
- Consists of: A/V Receiver with built-in DVD Player, 5 Complete Speaker System plus 6.25" Subwoofer

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- TruePic TURBO Image Processor
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- Innovative new HyperCrystal LCD
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- PictBridge compatible directly connect to any PictBridge-enabled printer
- Fast TTL Autofocus system
- Three Metering systems

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Compatible with the largest selection of digital specific lenses
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8MM 3.5 FISH-EYE E-ED LENS | NEW! 35MM 3.5 1:1 MACRO E-ED LENS | NEW! 35-100MM F2.0 EZ ZOOM LENS | NEW! 18-180MM 3.5/6.3 EZ ZOOM LENS | NEW! 90-250MM F/2.8 E-ED ZOOM LENS

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D-435

- 5.1 megapixel CCD
- 4x seamless digital zoom.
- 10 shooting modes including Sports, Landscape and more.
- QuickTime movie mode.
- PictBridge compatible so you can print directly from the D-435 to any PictBridge-enabled printer, such as the Olympus P-10.
- Built-in flash. • Self-timer.

NEW SP - 500 Ultra Zoom

- 6 MP,
- 10x optical, 3x digital, • 50x combined.
- 10mb internal memory
- 38-380mm 35mm equiv,
- 2.5" LCD, 27 shooting modes. One-touch EASYPRINT button for pictbridge -enabled printers,
- USB 2.0 Record up to 4 seconds of sound with each still picture captured

NEW SP - 310

- 7.1 MP,
- 3x optical
- 5x digital
- 25mb internal memory
- 38 - 114mm 35MM equiv,
- 2.5" LCD, • 30 shooting modes.
- One-touch EASYPRINT button for pictbridge -enabled printers,
- USB 2.0

NEW SP - 350

- 8 MP,
- 3x optical, • 5x digital,
- 25mb internal memory
- Hot shoe for external flash,
- 2.5" LCD, • 30 shooting modes.
- Panorama Modes,
- One-touch EASYPRINT button for pictbridge -enabled printers,
- USB 2.0

M:Robe MR-100

- Music Player with over 5GB of storage
- Import music from audio CDs with the touch of a button
- Connects directly to your PC via the dedicated USB high-speed 2.0 cable. Or connect it by placing it in the supplied cradle
- Play tracks in Repeat mode or in Random order.
- power or needs to be recharged.
- You can use the mrobe as your external hard drive for your PC.

M:Robe MR-500

- Transfer and listen to approximately 5,000 songs or store approximately 20,000 photos with 20GB of internal memory.
- Shoot, view and arrange photos in albums, including a Favorites album if you desire.
- Touch screen lets you effortlessly operate the mrobe 500 with the light touch of a finger.
- Photo light provides increased illumination when taking pictures in dark or poorly lit conditions.
- Connect the included headphones to enjoy your very own listening party.

ID - 220 Digital Passport System

All Systems Include:
STANDARD KIT: • C-4000 digital camera, • P-2000 passport printer, w/ standard accessories. • passport paper/ ribbon kit, • window sticker, • wall poster, • laminated guide.

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Includes base contents plus:
• Slave flash kit, • additional smart media card, • extra paper/ribbon pack, • photo folder pack

STARTER KIT TURNKEY PACKAGE
Everything you might ever need
everything from the swithover kit, plus:
Wall mounted backdrop & passport photo cutter

NEW FE - 100

- 4MP, • 2.8x optical,
- 4x digital, • 28mb internal
- One -touch design,
- 38 - 106mm 35MM equiv.,
- records Movie QVGA 15fps,
- pict-bridge,
- USB 2.0, 6 shooting modes

NEW FE - 110

- 5MP,
- 2.8x optical,
- 4x digital,
- 28mb internal memory
- One -touch design,
- records Movie QVGA 15fps,
- pict-bridge,
- USB 2.0, 6 shooting modes

NEW FE - 120

- 6 MP, • 2.8x optical,
- 4x digital, 14mb internal memory
- 19 shooting modes,
- 38 - 114mm 35mm equiv.,
- Movie Mode QVGA 30fps/15 fps,
- One-Touch EASY Print button for Pictbridge enabled printers,
- USB 2.0,

D-630

- 5.0 megapixel CCD
- 3x optical zoom, 12x total zoom capability
- 2.0" Color TFT
- Stylish and slim
- Rechargeable Li-Ion battery and Charger
- 10 selectable shooting modes
- Built-in flash • 12-second Self-timer
- 14MB internal memory
- xD-Picture Card compatible
- Weighs just 44 ounces

IR-500

- 4.0 million pixels
- IR-500 new-concept digital camera
- Image storage and printing can be performed without even using a computer.
- Movie Mode Camera Shake Correction
- 2.5-inch High-Definition LCD Makes Viewing More Fun
- Advanced Slide Show Functions
- OLYMPUS Master 2 Image Editing and File Management Software included

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- 3X optical Zoom Lens (38-114mm 35mm Equivalent)
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- "Camera-and-Photo-Album-in-One"
- Camera Case & Strap feature a Matching Design
- Special Presentation Box Embossed with the Prancing Horse logo

NEW Stylus 600

- 6 MP,
- 3x optical zoom, • 5x digital zoom.
- 15x combined, • 7.9 MB internal memory
- 35 - 105mm 35mm equivalent,
- All-Weather Protection, • 2.5" LCD,
- 26 Shooting Modes,
- 26 Shooting Modes, • Three underwater modes,
- Pictbridge- enabled, • Usb 2.0,
- Bright Capture Technology brightens the preview on your LCD,

Stylus 800

- 3x optical/5x digital/15x total seamless zoom
- High-resolution 8 megapixel CCD.
- Large 2.5" HyperCrystal LCD
- All-weather construction for everyday use, rain or shine.
- 24 shooting modes,
- QuickTime Movie Mode with audio.
- TruePic TURBO image processor.
- 32MB internal memory.
- xD-Picture Card compatible.

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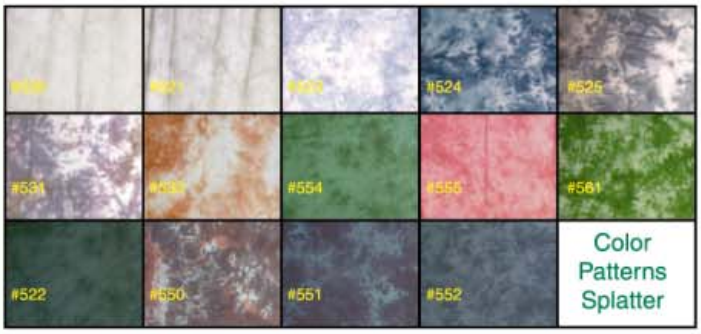

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With different backgrounds all of your portraits will be a custom photograph.
The right background can make the difference between an average photograph and an award winning, family treasured portriat.

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6

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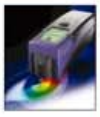

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Color query

Debbie Grossman's article, "Restoration Hardware" ("Digital Toobox," October 2005) shows a Color Restoration box in the Epson Perfection 4870 scanner's control screen. I can't find a similar feature on my Epson Perfection 3200. Any advice?

EMANUEL J. RUBIN
VIA E-MAIL

Unfortunately, the Epson 3200 doesn't do color restoration. One solution is to upgrade. But if you're not ready to go shopping, try Kodak's Digital ROC Plug-In ($50 direct). It automatically corrects most color-faded images, scanned or otherwise. If you're not quite satisfied with its results, you can make fine adjustments to perfect the tone. Download it at www.asf.com.

Contax kaput?

A sales clerk in a local camera store told me that Kyocera has discontinued manufacturing the Contax line of cameras. However, the Contax USA web site (www.contaxusa.com) shows various Contax cameras, with no hint that the line is being discontinued. What's up?

LEW MILLER
VIA E-MAIL

Kyocera announced in May 2005 that it was discontinuing production of all film and digital cameras under the Contax name, and that the marque would revert to Carl Zeiss, the original licensor. At the present time, it's uncertain whether future cameras will bear the Contax name. Any Contax cameras sold in stores or from the Internet represent the dwindling number still in the sales pipeline.

The inkjet set

I normally refill my spent inkjet cartridges with black, magenta, yellow, and cyan ink from a refill kit. Now I notice that refill kits include a couple of bottles of "photo" ink in

(*continued on page 138*)

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(*continued from page 136*)

addition to "inkjet" ink. What's the difference, and can I use photo ink in my inkjet cartridges?

JORDAN GOLDMAN
VIA E-MAIL

*Look at it this way—calling copier paper "fiber-based photo bond" doesn't **make** it good for printing pictures. The same goes for low-buck refill-kit ink. Sure, it's a lot cheaper, but there are far too many variables to expect a third-party ink to work in all printers. Without knowing what, exactly, is in this "photo" ink, let the buyer beware.*

Exposure woes

I recently bought a Canon EOS Digital Rebel XT, and I've found that when I use it in bright light, in full auto mode, it tends to overexpose sky and underexpose the main subject area in the foreground. Am I too impatient with learning a new skill, or could there be a problem with the camera? ALAN BEARDS
VIA E-MAIL

*When shooting a high-contrast scene that contains both the sky and a **subject** in the foreground, use the partial (9%) meter to get the best exposure on your subject. Then add a graduated neutral-density filter to tame the bright sky, or shoot in RAW mode to capture the widest dynamic range. Back at your computer, tweak the image with your RAW conversion software or in Adobe Photoshop to get detail in both the highlight and shadow areas.*

More exposure woes

I'm trying to get into wedding photography, and am having trouble getting decent exposures with my Nikon D50 of dark-skinned subjects wearing light clothing. Nothing I've tried works well. Is there an easy fix in the D50, or is this another job for Photoshop? SHARRON GIBBS
VIA E-MAIL

Abbh, the dark-skinned bride in a white wedding dress—one of photography's greatest challenges. Here are a handful of suggestions: 1. Make your light as soft and indirect as possible by

(*continued on page 141*)

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NEW

EF 24-105MM F/4 IS USM

Image Stabilizer Technology steadies camera shake up to three stops. Constructed with one Super-UD glass element and three aspherical lenses

Canon's ring-type USM gives silent but quick AF, along with full-time manual focus.

NEW

EF 70-300MM F/4 5.6 IS USM

Improved Image Stabilizer Technology provides up to three stops of "shake" correction, "Mode 2" option stabilizes images while panning with a moving subject. faster autofocus, and overall the lens is lighter and has a smaller diameter than the origina

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- 2.5" LCD monitor1
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(continued from page 138)

bouncing it off nearby (white) ceilings or walls. 2. Shoot in the camera's RAW-NEF mode and use Nikon's Capture 4 software to adjust skin tones and highlights separately. 3. If you'd prefer to shoot JPEGs, use the lowest contrast setting and overexpose up to 1 stop, depending on how dark your subject is. This may burn out some lace in the wedding dress, but at least it will ensure detail in the skin tones, which is your prime goal. 4. Try applying the Shadows/Highlights Adjustment in Photoshop. It can maximize detail in both shadows and highlights, with minimal effect on midtones.

Freezer burn

I have a freezer full of Kodachrome 64, and now my photofinisher says Kodak will no longer process it. Help!

LAWRENCE SACHS
LAKE WORTH, FL

Sad, but true: Kodak no longer develops Kodachrome films in the U.S. That's the bad news. Here's the good: You can still get your slides processed by Dwayne's Photo Service (415 S. 32nd St., Parsons, KS 67357; www.dwaynesphoto.com; 800-522-3940). Dwayne's handles 35mm Kodachrome, as well as Kodachrome movie film in 16mm, Super 8, and regular 8mm sizes. Prices are quite reasonable (starting at $6, 35mm, 24 exposures) and services include push and pull processing. (Although many other labs claim to provide Kodachrome processing, eventually all of it winds up going to Dwayne's.)

Unruly slave

I'm using a Sony DSC-P50 digital camera with auxiliary Sony slave flash HVL-FSL1B. If the ambient light is dim, the slaved flash will fire along with camera flash; but in bright light, the built-in flash fires but the slave does not. Is there any remedy for this?

EUGENE SHAPIRO
VIA E-MAIL

According to the manufacturer, you should set the Sony DSC-P50's flash to its forced flash mode (check your manual for the procedure). This will cause the slaved flash to fire, as well, even when the subject is brightly lit.

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11

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Press	(800)	–	2.99	–
Press	(1600)	–	5.29	–

	ASA	36X	120	220	Quick Load	4x5 10	4x5 50	8x10 10	8x10 50
FUJICHROME PROFESSIONAL SLIDE FILM									
Velvia (50)	5.19	3.99	7.99	62.49	21.95	98.95	–	–	399.95
Velvia F (100F)	5.59	4.29	7.99	69.99	–	–	–	–	–
NEW Velvia (100)	5.95	4.45	8.90	74.50	25.95	119.95	–	–	–
Astia F (100)	4.95	3.99	7.59	63.39	21.39	97.95	–	–	–
Provia (100)	4.19	2.99	6.69	61.95	21.39	97.95	79.95	–	379.95
RTP Tungsten (64)	7.99	4.15	–	61.95	21.49	97.95	–	–	360.49
RHP (400)	6.99	4.79	–	–	–	–	–	–	–
FUJICOLOR PROFESSIONAL PRINT FILM									
Pro 160S (160)	6.49	3.95	8.50	64.95	21.95	99.95	–		
Pro 160C (160)	6.50	3.95	8.50	–	–	–	–		
Pro 400H (400)	6.59	4.50	8.95	–	–	–	–		
Pro 800Z (800)	6.95	4.50	8.95	–	–	–	–		
NPL (160)	–	3.89	–	61.95	18.75	86.95	74.95		

PROFESSIONAL BLACK & WHITE FILM

Neopan Across (100)	3.99	2.54	–	–
Neopan (400)	3.49	2.54	–	37.95
Neopan (1600)	3.99	–	–	–

SENSIA SLIDE FILM

ASA	36X
RA (100)	3.29
RM (200)	4.99
RH (400)	6.49

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KODAK COLOR PRINT SHEET FILM

	4x5- 10	50	8x10-10
Portra 100-T	20.95	94.95	77.95
Portra 160 NC	19.95	89.95	71.95
Portra 160 VC	19.95	89.95	69.95
Portra 400 NC	21.95	–	82.95

COLOR SLIDE SHEET FILM

	4x5 10	4x5 50	8x10 10	8x10 50
6117 (EPR)	24.95	109.95	93.95	417.95
6118 (EPY)	20.95	96.95	78.95	371.49
E-DUPE	18.49	77.95	62.95	301.95
6105 (EPP)	23.49	104.95	84.49	390.95
7058 (EPN)	22.95	99.95	–	390.95
E100 VS	22.95	98.98	–	381.95
E100G	22.50	99.95	84.95	–

BLACK & WHITE SHEET FILM

	4x5-50	5x7-50	8x10-50
4164 (TX)	44.95	72.95	142.95
4052 (TMX)	44.95	74.50	144.95
4053 (TMY)	46.95	–	154.95

4x5 READY LOAD

64T	57.59	EPP	59.39
E100VS	61.49	E100G	59.95
EPN	63.49	TMX	44.95
Portra 160VC			56.95
Ready Load Holder			104.95
HP Combo Plan T Sys.			64.95

ADVANTIX APS

200	25 Exp.	2.49
400	25 Exp.	2.99

COLOR PRINT FILM

Film	24x IMP.	36x IMP.	36x USA
GA-100	1.49	1.80	–
GB-200	1.49	1.85	3.19
GC-400	1.65	1.99	3.99
Royal Supra 200	–	3.49	

SLIDE FILM

Film	24x IMP.	24x USA	36x IMP.	36x USA
KR-64	–	–	–	6.49
KL-200	–	–	–	7.19
EB-100	2.79	3.29	2.99	3.59
EBX-100	–	–	–	6.99
ED-200	3.39	4.49	3.99	5.59
EL-400	–	7.99	5.99	–

PRO COLOR PRINT FILM

Film	36x IMP.	36x US/INT.	36x USA	120 Single IMP.	120 Single US/INT.	120 Single USA	220/PP US/INT.	220/PP USA
Portra-100T	–	–	6.95	–	–	4.45	–	–
Portra-160 NC	3.99	4.19	5.26	3.19	3.49	3.99	38.50	40.45
Portra-160 VC	3.99	4.49	5.26	3.19	3.49	3.99	35.95	40.45
Portra-400 NC	4.79	4.99	5.69	3.49	3.89	4.30	39.45	42.95
Portra-400 VC	4.79	4.99	5.69	3.49	3.89	4.30	39.45	42.95
Portra-800	–	–	6.39	–	–	4.99	–	46.49
Ultra-100 UC	–	–	5.19	–	–	3.99	–	–
Ultra-400 UC	–	–	4.89	–	–	3.89	–	39.45

Bulk/100' Portra-160NC 54.95 Portra-400NC 55.00

PRO SLIDE FILM

Film	36x USA	120 Single USA	220/PP USA	Bulk 100' USA
EPY-64	10.39	5.65	–	106.50
EPR-64	11.69	6.19	62.15	119.95
PKR-64	11.49	–	–	–
EPN-100	10.95	5.79	57.95	112.00
EPP-100	10.95	5.79	57.95	109.95
E-100 G	5.99	4.39	43.95	–
E-100 GX	5.99	4.39	43.95	–
E-100 VS	6.29	4.59	45.95	104.95
EPT-160	9.95	6.39	–	121.00
E-200	8.95	4.95	49.39	109.95
EPJ-320	12.95	–	–	–
EPL-400	13.10	6.99	–	–

PRO BLACK & WHITE FILM

Film	24x US/INT.	24x USA	36x IMP.	36x US/INT.	36x USA	120 Single US/INT.	120 Single USA	120/PP USA	220/PP USA
TXP-320	–	–	–	–	–	–	3.18	31.79	
TX-400	–	3.25	–	–	3.69	2.85	2.95	–	
TMX-100	3.25	3.39	3.49	3.99	4.69	2.79	2.99	–	
TMY-400	–	3.55	3.75	3.99	4.89	2.89	3.15	–	
T-400 CN (C41)	–	–	–	–	–	2.49	–	–	
TMZ-3200	–	–	–	–	5.99	–	–	–	

Bulk 100' PX-402 29.49 TX-402 29.49 TMX-402 29.49 TMY-402 32.49 TMZ 651 106.00

ILFORD

BLACK & WHITE ROLL FILM / BLACK & WHITE SHEET FILM

Film	24x	36x	120	Bulk 100'	4x5/25	4x5 /100	8x10/25
PanF Plus-50	–	3.99	2.69	39.95	–	–	–
FP4 Plus-125	2.69	3.29	2.79	36.95	23.95	78.95	75.95
XP-2 Super-400	2.99	3.79	2.59	–	–	–	–
HP-5 Plus-400	2.59	2.99	2.59	34.95	22.95	75.95	75.95
Delta-100	2.79	3.99	2.59	39.95	22.95	82.49	76.95
Delta-400	2.89	4.19	2.79	41.95	–	–	–
Delta-3200	–	5.19	3.39	–	–	–	–
ORTHO	–	–	–	–	24.95	–	78.95

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PK-36....8.99 ESP-1 (push)7.99

FUJIFILM

SLIDES

36 Exp....4.25

AGFA

AGFAPAN B&W

Film	36x	120	100'Bulk
APX-100	2.99	2.09	23.95
APX-400	3.09	2.19	23.95
Scala-200	6.99	4.99	—
Scala Mailer (36/120)	—	—	7.49

AGFACHROME SLIDE

RSX-50	5.09	3.59	
RSX-100	5.89	3.99	
CTX-100	3.95	–	

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667....7.99 669....9.45

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Polapan Pro 400 (672)....11.99

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600 Platinum....(10)....9.49

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54....53.95 55....69.95

56 Sepia....57.95 57....54.95

59....67.95 72....53.95

Polacolor 64 T....75.95

79....73.95

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Fuji FP 100C Color 10 pk....9.45

Fuji FP 100B B&W 10 pk....7.99

Fuji FP 3000B B&W 10 pk....6.99

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4X5 PACK FILM

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Fuji FP 3000B B&W 10 pk....23.95

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(*continued from page 141*)

GrannyFlex

Here's a photo of a Kodak camera that belonged to my late grandmother. It says "Kodak Petite" on the front, and "Use film A-127" on the back. Any value?

JIM FITE
SPRINGFIELD, MO

Grandma's Kodak Petite is a basic compact folding camera with a simple lens and shutter that was offered in several different colors from 1929 to 1933. It took eight exposures in the 1⅝x2¼-inch format on 127 roll film. If it had the original bellows in matching color, it would be worth nearly $200 with case, but yours has a black replacement, which reduces its value to about $100—still, not bad.

For more information on the value of old cameras, see, "How Much is Your Old Camera Worth?" Go to www.POPPHOTO.com and type "old camera" into the search field.

Scanning scads of slides

Is there a scanner that will scan many slides at one time? I have 1,200 slides I want to transfer to DVDs. There's one unit advertised in your magazine that looks like it can do 12 slides at a time, but is that my best option?

JOHANNES VERHAEG
PORT ST. LUCIE, FL

You can get good results, and scan multiple slides, negatives, or medium-format film, with a flatbed scanner like the Epson Perfection 4990 Photo ($499 street)—with hi-res dust removal and faded-color restoration options—or the $360 (street) Microtek i800 (see page 62). But for slides, a film scanner may be the best choice for maximum detail and tonal range. Two excellent ones: the Konica Minolta DiMAGE scan Elite 5400 II ($570 street), which has a holder for six-image filmstrips or four slides in cardboard mounts, and the Nikon Coolscan LS 5000 ($980 street), which accepts an auto-feeder (the SF-210, $450 street) that can take stacks of 50 slides at a time.

Got a question? E-mail us at PopEditor@hfmus.com.

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FLASHPOINT

Where Pro Power and Quality Meet At An Incredible Price

Great lighting. It's what separates professional images from ordinary pictures. And it's exactly what the amazing new Adorama Flashpoint II Monolights deliver--at an astonishingly high level of sophistication and quality and at remarkably low cost. Even more incredible, these beautifully made, lightweight, compact, full-featured, metal-bodied Monolights deliver all the power you need--more blitz for the buck than any competitive units on the market (see comparison chart below). Plus, all three models feature low-voltage (6 volts or less) triggering circuits that won't damage the delicate electronics of your digital camera.

With power outputs ranging from 300 to 900 Watt-Seconds (Guide Numbers from 192 to 282), recycling times from 2.0 to 3.4 sec, variable power settings from 1/8 to full power, built-in 5800K Proportional modeling lamp, audible and visual ready signals, and built-in super-sensitive slave, Flashpoint II Monolights are the real deal—pro-caliber units you can rely on the give your images a competitive edge. They're also complemented by a full line of pro-caliber Flashpoint II system accessories, including sofboxes, reflectors, barndoors, adjustable snoot, sync cords, and user-replaceable flashtubes and modeling lights—all offered at unprecedented low prices.

In short, Adorama Flashpoint II Monolights provide quality plus power for less—and that's why they outshine the competition. Why pay more when you can "trip the light fantastic" with today's best value in a flash.

COMPARISON CHART

	Model	GN	Recycle	Weight	Sync	Price
Flashpoint	620	192	1.2 Sec	4.6 lbs.	6v	$199.95
White Lighting	X800	172	1 Sec	4.1 lbs.	6v	$399.00
Flashpoint	1220	252	2.6 Sec	5.25 lbs.	6v	$299.95
White Lighting	X1600	236	2 Sec	4.9 lbs.	6v	$479.99
Calumet Travelite	375	220	1.7 Sec	6.75 lbs.	15v	$469.99
Flashpoint	1820	282	3 Sec	5.75 lbs.	6v	$349.95
White Lighting	X3200	343	4 Sec	7.1 lbs.	6v	$669.99
Calumet Travelite	750	350	2.1 Sec	7.5 lbs.	15v	$569.99

Buy a Flashpoint Kit & Save

Flashpoint II kit

Includes: 1 Monolight, 10' Air Cushion Stand & a 40" Umbrella (White w/Black Cover)

• 620 Kit.....$239.95 • 1220 Kit...$339.95 • 1820 Kit.....$389.95

Portrait Wedding kit

Includes: 2 Flashpoint II Monolights, 2-10' Air Cushion Stands, 2-40" Umbrellas, Snoot, Filter kit & Carrying Case.

• 620 Kit.....$549.95 • 1220 Kit...$749.95

Flashpoint Accessories

- 4 Leaf Barndoor.....$39.95
- Snoot.....$44.50
- 10' Sync Cord.....$12.95
- 24" x 24" Softbox.....$59.95
- 24" x 36" Softbox.....$69.95
- 16" Soft Flood Reflector (Beauty Dish).....$49.95
- Modeling Lamp for 620.....$12.95
- Modeling Lamp 1220/1820.$14.95
- Flashtube for 620.....$39.95
- Flashtube for 1220/1820.....$49.95

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24/1.8 EX-DG	339.00	339.00	339.00	339.00	339.00
28/1.8 EX-DG	269.00	269.00	269.00	229.00	—
30/1.4 EX-DC	—	449.00	449.00	—	449.00
50 2.8 EX DG Macro	269.00	269.00	269.00	269.00	269.00
105/2.8 EX-DG	399.00	399.00	399.00	399.00	399.00
150 2.8 EX DG Macro APO	—	629.00	629.00	—	629.00
180/3.5 EX DG Macro	689.00	689.00	689.00	689.00	689.00
300/2.8 APO EX-DG	2599.00	2599.00	2599.00	—	2599.00
500/4.5 APO DG	—	4199.00	4199.00	—	—
10-20/4-5.6 EX-DC	—	499.00	499.00	—	499.00
12-24/4.5-5.6 EX-DG Asph	709.00	709.00	709.00	709.00	709.00
15-30/3.5-4.5 EX-DG Asph	499.00	499.00	499.00	499.00	499.00
17-35/2.8/4 EX DG HSM	499.00	499.00	499.00	499.00	499.00
18-50/2.8 DG EX	499.00	499.00	499.00	499.00	499.00
18-50/3.5-5.6 DG	119.00	119.00	119.00	119.00	119.00
18-50/55-200 Twin Lens	259.00	249.00	259.00	259.00	259.00
18-125/3.5-5.6	289.00	289.00	289.00	289.00	289.00
18-200/3.5-6.3 DC	—	399.00	399.00	399.00	399.00
20-40/2.8 EX-DG,DF	479.00	479.00	479.00	—	479.00
24-60/28 EX-DG ASP	—	419.00	419.00	419.00	419.00
24-70/28 EX-DG DF	409.00	409.00	409.00	439.00	439.00
24-70/3.5-5.6 UC	129.00	129.00	129.00	—	129.00
24-135/2.8-4.5 ASPH IF	359.00	359.00	359.00	359.00	359.00
28-70 2.8 EX DG	359.00	359.00	359.00	359.00	359.00
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28-105/3.5-5.6 UC-III	129.00	129.00	129.00	129.00	—
28-105/2.8-4 Asph	199.00	199.00	199.00	199.00	—
28-135/3.8-5.6 Asph Mac IF	159.00	159.00	159.00	159.00	159.00
Compact 28-200/3.5-5.6	199.00	199.00	199.00	199.00	199.00
28-300/3.5-6.3 DG IF Macro	269.00	299.00	269.00	269.00	269.00
50-500/4-6.3 EX DG APO HSM	999.00	999.00	999.00	999.00	999.00
70-200/2.8 APO DG	839.00	—	—	839.00	—
70-200/2.8 APO DG HSM	—	839.00	839.00	—	839.00
70-300/4-5.6 APO EX DG	219.95	219.95	219.95	219.95	219.95
70-300 /4-5.6 DL-Mac	139.00	139.00	139.00	139.00	139.00
80-400 EX DG OS Stabilized	—	999.00	999.00	—	999.00
100-300 /4 DG EX-IF	899.00	899.00	899.00	899.00	—
120-300 2.8 EX HSM	—	2399.00	2399.00	—	2399.00
135-400 DG APO Asph	589.00	589.00	589.00	589.00	589.00
170-500 DG APO Asph	769.00	769.00	769.00	769.00	769.00
300-800/5.6 EX IF APO HSM	—	*6199.00	4399.95	—	6199.00
1.4X APO Extender	169.00	169.00	169.00	—	169.00
2X APO Extender	189.00	189.00	189.00	189.00	—

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Excerpt from Herbert Keppler's Article in Popular Photography August 2003 Issue

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LIGHTING / CASES

LIGHT CONTROL

ADORAMA — PORTABLE DISC REFLECTORS

22"	32"	42"
SILVER/GOLD		
12.95	22.95	29.95
SILVER/WHITE		
12.95	20.95	27.95
SOFT GOLD/WHITE		
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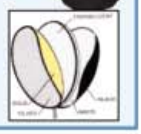

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THE LITEDOME Q39
consistently delivers even, natural light.
Removable Face and Baffle - allows you to adjust the natural, soft light • Light Spread - Softens the light source and eliminates the hot spot • White interior panels • QRC® (Quick Release Corners) • Carry Bag - included

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an all-in-one softbox that offers unparalleled versatility and creative control
• Has all the features of the Litedome plus it has Gold and Silver Panel Inserts - can modify light to varying degrees of contrast and diffusion

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190MF3 055MF3

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- Ultra High Transmission Coatings (UHTC)

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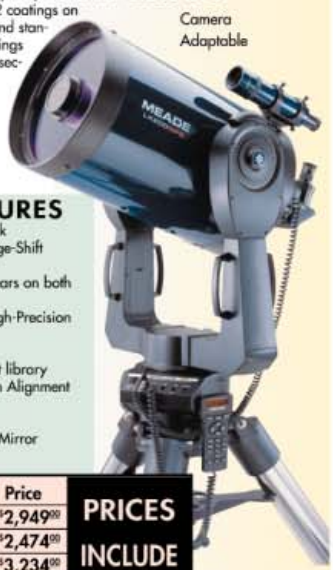

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KEY FEATURES

- Electronic Level Sensor
- Electronic Magnetic North Sensor
- High Precision Internal Clock
- Red Dot Viewfinder (SmartFinder™)

ETX PREMIER	Price
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BY DAN RICHARDS

Depth of Field?

TRUE OR FALSE: WIDE-ANGLE lenses give you greater depth of field (DOF) than long lenses. It's false. Focal length has something to do with DOF, but only indirectly.

In any given film or digital format, depth of field is instead determined by subject magnification—how big the subject appears in relation to the size of the piece of film (or the digital imager). An image of a 1x1.5-inch postage stamp that fills the 1x1.5-inch frame of 35mm film is at 100 percent or 1.0X magnification (life-size). An image of a bull moose, 100 inches from hoof to rack, filling a 35mm frame, is around 0.01X.

So, the DOF of a 20mm lens is the same as the DOF of a 200mm lens, given the same f-stop and magnification. Period.

OK, here's the rub: For the 20mm lens to produce the same magnification (of, say, your cat) as a 200mm lens, you'd have to hold the 20mm in Kitty's face and the 200mm way across the room. So, for practical purposes, it's easier to limit DOF with a tele and to expand DOF with a wide-angle. But you *can* get shallow depth with a wide-angle, and deep depth with a tele; it just depends on where you stand.

Here's the other rub: Where you stand also affects the perspective of the picture. The 20mm lens in Kitty's face makes for a funny image—the typical big-nose look. Move back and shoot with the 200mm, and the perspective flattens out.

This is why, if you want to limit depth of field in a facial portrait, you don't use a 20mm lens at f/2.8 in your subject's face. You move back and fill the frame using a telephoto lens at f/2.8. You'll get the same DOF (because you're using the same magnification and f-stop), but drastically different apparent perspective (because you've moved back).

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BILL LOWENBURG

BILL LOWENBURG HAS BEEN photographing Demolition Derby events for the past 10 years. For those unfamiliar with the sport, it consists primarily of stripped-down cars crashing into each other. But the spirit of the derby, according to the photographer, is rebuilding and recycling: After each heat, the last car still running must be revived to crash again in the final round. "You have this thing that's broken, and by all logic it shouldn't work, but you get it to work again," says Lowenburg. "It's an optimistic kind of a sport. These guys get really turned on to the idea of bringing things back to life."

Shooting in medium format with a Mamiya M6 rangefinder and C330 twin-lens reflex, Lowenburg has always photographed alongside his work as a high school history teacher and librarian in Stroudsburg, PA. He was looking for a new project when he first met competitors at a local county fair, and was struck by their openness, camaraderie, and sense of community: "Despite their rough appearance they are really open and want to share what they know." Their candor, along with Lowenburg's passion for his subject, comes through in these dramatic, violent, and beautiful images. *—Debbie Grossman*

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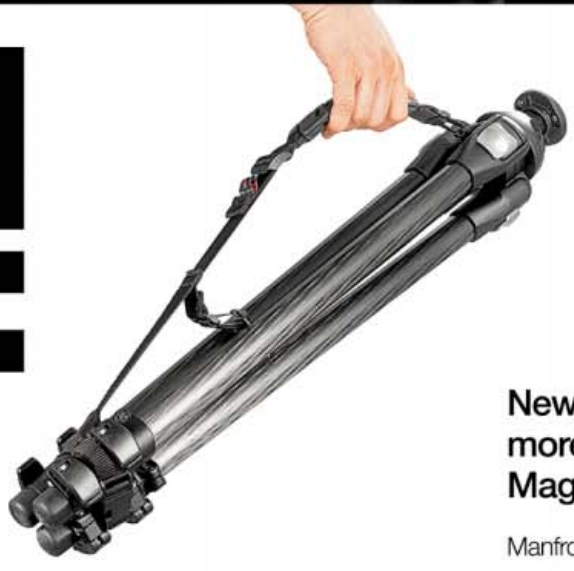

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